Society of Beaux-Arts Architects

23rd SEASON, 1915–1916

Official Notification of Awards—Judgment of December 7, 1915

Warren Prize

Jury of Award.—Geo. B. Ford, Wm. Emerson, Wm. Beers, Julian C. Levi, J. L. Mills, F. H. Bosworth, Jr.

Program.—A Bridge Plaza, requiring the arrangement in plan of three important intersecting avenues and the bridge approach, each having various forms of rapid-transit facilities.

Criticism.—The two Prize designs had a similar "parti;" and made significant use of the given location on the river, at the same time giving a distinctly open and plaza character to their designs. The fault of the first lay in making the roadways so wide as to render the control of traffic difficult. The fault of the second lay in not making sufficient use of the disposable area.

Number of drawings submitted.—41.

Awards.—First Prize, $50, L. Morgan, Atelier Hirons, New York City; Second Prize, $25, L. C. Rosenberg, University of Oregon; Placed third, J. A. Thomson, Atelier Corbett, New York City; Placed fourth, Robert Pallesen, Atelier Wynkoop, New York City; Placed fifth, Annie H. Dornin, care of A. W. Lord, New York City.

Class "B."—First Projet

Jury of Award.—J. O. Post, Arthur Ware, J. C. Levi, Prof. J. J. Dull, F. C. Hirons, W. L. Bottomley, Prof. J. M. Scrafford, D. D. Ellington, W. H. Beers, L. S. Weeks, H. L. Shay, and F. H. Bosworth, Jr.

Program.—A Safe Deposit Vault Building on a Corner Lot, 75 by 150 feet.

Criticism.—The jury found great diversity of merit among these projets, the general standard of plan and presentation being very high. A large number of the elevations, and particularly the side elevations, were uninteresting, lacking in character and not so well presented as the plans. The jury felt that, as a matter of parti, the individual depositors' booths should not be placed along the sides of the safe deposit vault, but that entrance to them should be under surveillance of one central control, and that the two larger rooms for board meetings should have convenient access to the vault and open into the control space.

Number of drawings submitted.—142.

Awards.—1st Mention Placed, George Nordheim, Atelier Columbia University; J. P. Metheny, Carnegie Institute of Technology; P. G. Knobloch, F. B. Smith, and W. McF. Dennison, Atelier Hirons, New York City; G. B. Rothkugel and A. Green, T-Square Club, Philadelphia.

First Mention, O. W. Shelgren, Buffalo Architectural Club; J. L. Newman, Atelier Columbia University; A. F. Skogse, Atelier Hirons, New York City.

Class "B."—First Analytique

Jury of Award.—Wm. Emerson, H. W. Corbett, P. Cusacks, G. A. Licht, W. F. Lamb, Henry Hornbostel, L. G. White, Lloyd Warren, J. Wynkoop, M. B. Stout, P. L. Goodwin, and F. A. Godley.

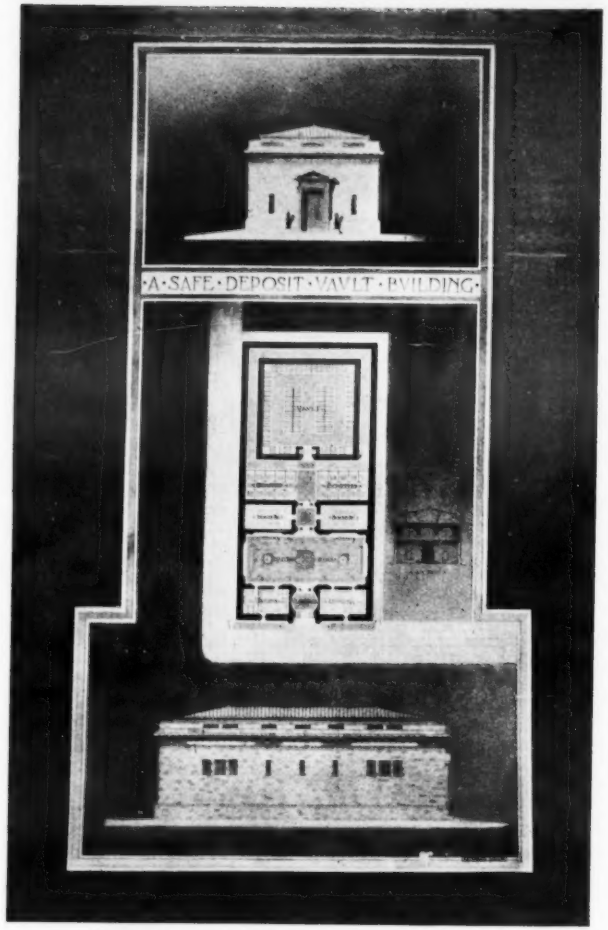
Program.—A Free-standing Memorial Tablet containing the names of the sailors who lost their lives at Vera Cruz, and placed at the side of an important parkway.

Criticism.—As is usual in judging elementary problems of this kind, considerable stress was laid upon the study of the order and general good draughtsmanship and presentation. The solution of the problem was, in most cases, well thought out, although there was a tendency to present a monument with the tablet as an incident in the general scheme.

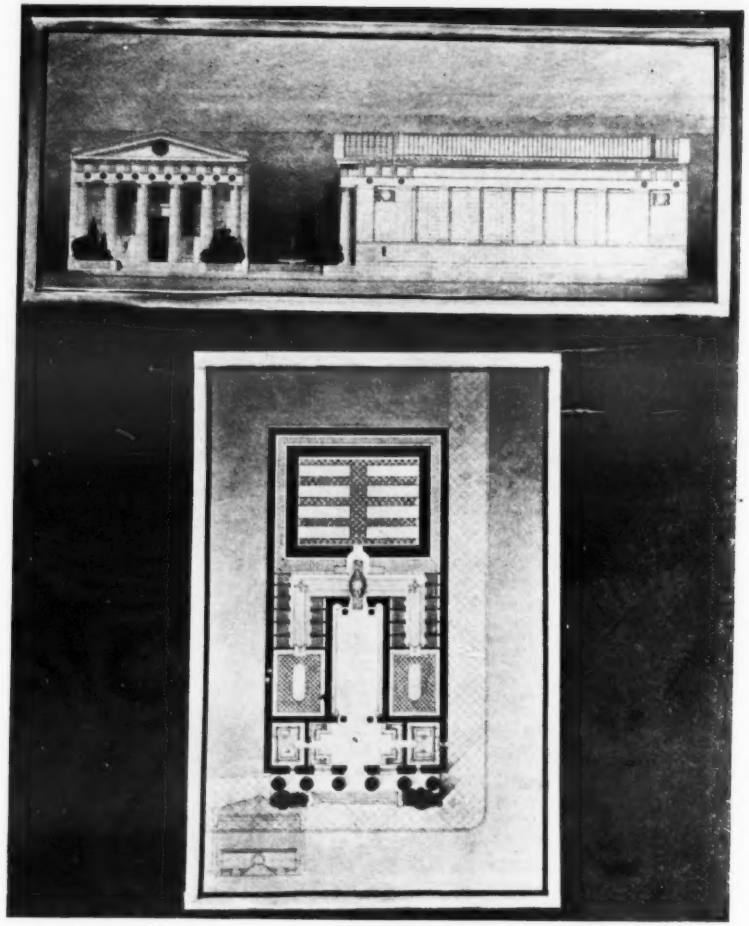
Number of drawings.—204.

Awards.—First Mention Placed, F. S. Parmenter, Boston Architectural Club; C. Clark and G. G. Greulich, Carnegie Institute of Technology; G. Verge, Atelier Allison, Los Angeles Architectural Club.

First Mention, M. E. Lavanoux, Atelier Columbia University; G. W. Long and M. F. Green, Carnegie Institute of Technology; O. L. Gowman, Detroit Architectural Atelier; W. Martin, Atelier Hirons, New York City; H. G. Matheys, Pennsylvania State College; F. C. Mueller, Atelier Puckey, Chicago Architectural Club.



First Mention Placed—George Nordheim,
Atelier, Columbia University



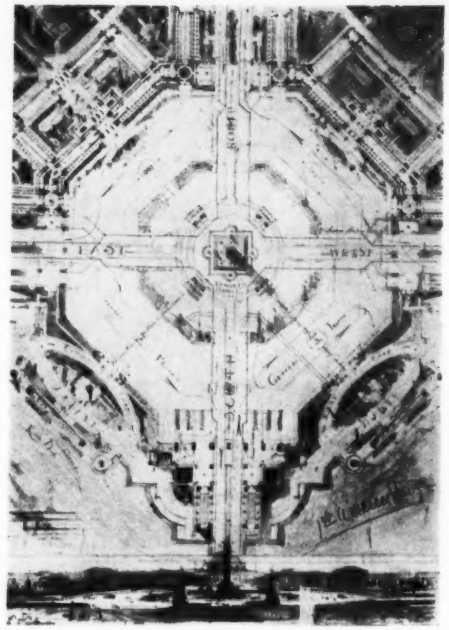
First Mention Placed.—J. P. Metheny,
Carnegie Institute of Technology

CLASS B.—I. ANALYTIQUE. A Free Standing Tablet

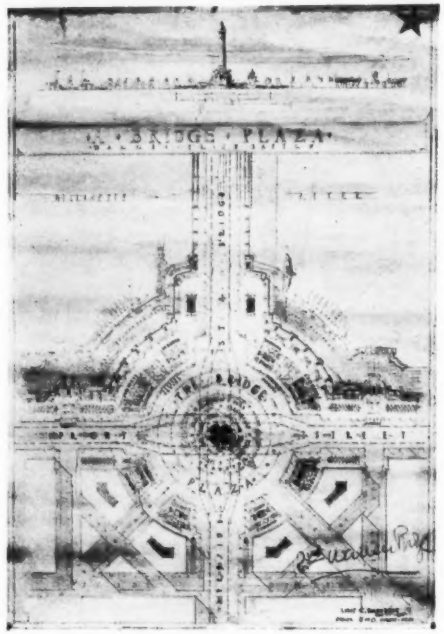
First Mention Placed.—G. Verge,
Atelier Allison—Los Angeles Architectural Club

First Mention Placed.—F. S. Parmenter,
Boston Architectural Club

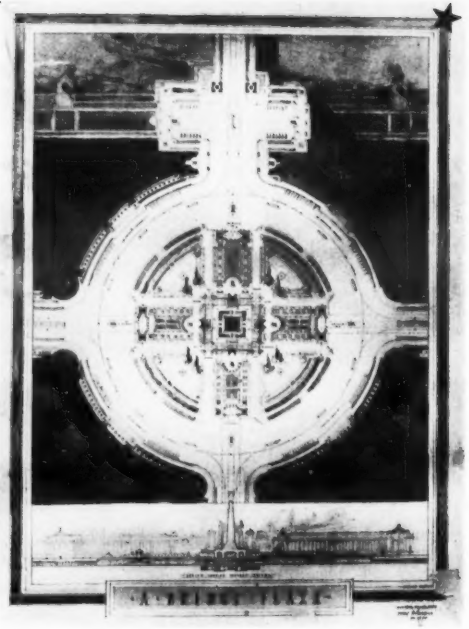
WARREN PRIZE COMPETITION.—A Bridge Plaza



First Prize.—$50. L. Morgan,
Atelier Hirons, New York City



Second Prize.—$25. L. C. Rosenberg
University of Oregon



Placed Third.—J. A. Thomson
Atelier Corbett, New York City

THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

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NEW JERSEY CHAPTER, 1900.—George S. Drew, State House, Trenton; Hugh Roberts, 1 Exchange Place, Jersey City.

NEW YORK CHAPTER, 1867.—Richard H. Hunt, 28 E. 21st St.; Louis Ayres, 50 E. 41st St., N. Y. City.

NORTH CAROLINA CHAPTER, 1913.—Hill C. Linthicum, 703 Jackson St., Durham, N. C.; Willard C. Northup, Winston-Salem, N. C.

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SOUTH CAROLINA CHAPTER, 1913.—Charles C. Wilson, 1302 Main St., Columbia, S. C.; James D. Benson, 39 Broad St., Charleston, S. C.

SOUTHERN CALIFORNIA CHAPTER, 1894.—S. Tilden Norton, Title Insurance Bldg.; A. R. Walker, Acting Secretary, Hibernian Bldg., Los Angeles.

SOUTHERN PENNSYLVANIA CHAPTER, 1909.—C. Emlen Urban, Lancaster; Reinhardt Dempwolf, York, Pa.

ST. LOUIS CHAPTER, 1890.—E. J. Russell, Chemical Bldg.; W. L. Rathmann, Chemical Bldg., St. Louis.

TEXAS CHAPTER, 1913.—Olle J. Lorehn, 302 Le Power Bldg., Houston; F. E. Giesecke, University of Texas, School of Architecture, Austin, Texas.

TOLEDO CHAPTER, 1914.—E. O. Fallis, 208 The Nasby; George S. Mills, Ohio Bldg., Toledo, Ohio.

VIRGINIA CHAPTER, 1914.—Clarence A. Neff, Seaboard Bank Bldg., Norfolk, Va.; William C. Noland, 914 Travelers Bldg., Richmond, Va.

WASHINGTON CHAPTER, 1887.—Glenn Brown, 806 17th St., N. W.; Percy C. Adams, 719 Union Trust Bldg., Washington, D. C.

WASHINGTON STATE CHAPTER, 1894.—Arthur L. Loveless 513 Colman Bldg.; D. R. Huntington, City Hall, Seattle.

WISCONSIN CHAPTER, 1911.—E. O. Kuenzli, 82 Wisconsin St.; Henry J. Rotier, 813 Goldsmith Bldg., Milwaukee.

WORCESTER CHAPTER, 1892.—George H. Clemence, 405 Main St.; Lucius W. Briggs, 390 Main St., Worcester, Mass.

JOHN LAWRENCE MAURAN

JOURNAL OF THE
AMERICAN INSTITUTE OF ARCHITECTS

Vol. IV JANUARY, 1916 No. 1

John Lawrence Mauran, Sixteenth President of the Institute

JOHN LAWRENCE MAURAN wa born in 1866, of an old Providence family; his education began at the Massachusetts Institute of Technology, and then in the busy offices of Shepley, Rutan & Coolidge, successively in Boston, Chicago, and St. Louis; his education continued in independent practice in St. Louis since 1900. One emphasizes with Mr. Mauran the continuity of education, because the humble attitude of the strong, intellectual man, always ready to learn, is characteristic of him. There is no trait more valuable and none more rare.

It follows as a natural consequence that a charm of manner completes that character, for nothing is so charming as that humility which recognizes ability in others, and which is indicative of the receptive and sympathetic mind. It is little wonder that success has come to a man so equipped, and that this long education should have produced a man who is so well balanced as to seem equally reliable as a plain business man or as an artist. In him the two important sides of an architect's work are blended and balanced. One ventures to believe that the business man for the first time talking with him would gain the impression that he was the business manager, and that the man who talked with him for the first time on matters connected solely with design would think him the artist.

It is such a man who comes to control and guide the work of the Institute. After some years of experience on the Board, he served for two years as Treasurer, and presented reports which are not only models of sound business management, but also quite wonderful records of achievement. There is probably no task so ungracious, so difficult, and so utterly thankless as to attempt to bring home to the members of an organization a sense of their obligation to pay promptly the dues which carry on their own work. This he did with the patience, courtesy, and sympathy so characteristic of him. He carries his years lightly because he has the joy of living, and he does his work thoroughly because he can concentrate and bring to bear all his long experience.

The Institute has before it a brilliant future. It is bound to grow rapidly in influence, and no one can more wisely guide that growth and establish that influence than its sixteenth President, John Lawrence Mauran.

R. CLIPSTON STURGIS

The Good Faith of the Government at Stake in the Proposed Bill for the Building of the Department of Justice

ON December 6 last,—the very first day of the present session of Congress, Mr. Clark, of Florida, introduced H. R. 743, a bill which at first sight, appears to be of a routine nature and designed to set up the necessary machinery and provide the funds for the erection of a building for the Department of Justice. It provides for a commission, consisting of the President, the Secretary of the Treasury, and the Attorney General, and gives them full power to obtain, "through competition, under such conditions as the commission may prescribe, or from an architect specially selected by said commission, plans, estimates, specifications, and so forth, . . ." It provides that the superintendence or local supervision of the work shall not be included and paid for as a part of the architectural services. It fixes the location and limit of cost, and appropriates $500,000 for beginning the construction of the building.

Let us look for a moment at the history of the proposal to erect a building for the Department of Justice and then ask whether in view of that history, the Government of the United States desires to repudiate an honorable engagement, or even lay itself open to that suspicion.

In May, 1909, Congress appropriated $3,500,000 with which to purchase land for three buildings, those of the Departments of State, Justice, and Commerce and Labor.

In June, 1910, the sum of $200,000 was appropriated in order that the Treasury Department might have plans and estimates prepared for these buildings. Later in the year, a competition was held by the Treasury Department. Twenty architects were invited to compete on each building, the competitions were judged by competent jurors, their decisions were confirmed by the authorities of the Government duly charged with that confirmation, and the award of the commissions was made by the Treasury Department.

From the program of competition for the building of the Department of Justice, we quote the following:

> "It is an essential part of this program that the designers of the three buildings shall coöperate to the fullest extent in order that the three buildings as a group shall form a harmonious composition. The designs shall be modified and studied together until satisfactory to the Secretary of the Treasury, to whom the result of the joint study of the designs of the three successful architects must be submitted."
>
> "The selection of one of the designs by the Secretary of the Treasury and its subsequent approval by the President, the Secretary of the Treasury and the head of the Executive Department to occupy the building shall be final and conclusive." " . . . the successful competitor will be designated to prepare complete drawings and specifications and to locally superintend the work."
>
> "The architect to whom the commission is awarded shall revise his competitive drawings to meet the further requirements of the Secretary of the Treasury, and the officials of the Department to occupy the building, and upon the basis of these revised preliminary drawings shall prepare full detailed working drawings."
>
> "The architect to whom said commission shall be awarded will receive in compensation for full professional services, including local supervision of the building, a fee computed at the rate of 6 per cent upon the cost of the work executed from his drawings and specifications and under his superintendence."

These conditions were accepted by the sixty invited architects, and it would be reasonable to suppose that in accepting an invitation from the Government of the

United States, duly signed by the President and two of his cabinet officers, they were justified in believing that the Government was pledging its good faith. On a low estimate, each of the sixty competing architects spent two months of his time and not less than $3,000 in the preparation of his design; all with no recompense other than the hope of the promised reward.

The three awards were formally made, the architect chosen for the building of the Department of Justice, being Mr. Donn Barber, of New York City, a Fellow of the American Institute of Architects. The selections were ratified by the Secretary of the Treasury. The three successful architects then consulted for the purpose of harmonizing their designs. They were made satisfactory to the Secretary of the Treasury and were then officially approved by the President, the Secretary of the Treasury and the Attorney-General.

Formal contracts were entered into between the Secretary of the Treasury and the successful architects. These contracts were for partial services to the extent of the funds available. They contained, in addition, the following clause:

"It is further covenanted and agreed by and between the parties hereto that, in the event that Congress shall hereafter grant the necessary authority therefor, they will enter into a contract supplemental hereto for the further architectural services of said party of the second part in connection with the erection and completion of said building to such an extent as Congress may authorize; but the total fee to be paid hereunder and under said proposed supplemental contract shall not exceed six per cent of the actual construction cost of said building as shown upon the books of the Supervising Architect's office."

In February, 1914, the Attorney-General caused to be presented a bill which we believe was drawn by him (H. R. 12801), providing for an appropriation of $3,000,000 for the building of the Department of Justice and the employment of the architect with whom the Government had entered into contract.

Almost immediately upon the presentation of this bill, another bill which we are informed was prepared by the Secretary of the Treasury, was introduced. This was H. R. 13870, a duplicate of H. R. 743 now before Congress.

In both these bills, provision was made for the employment of any architect the commission might designate. As the bill introduced by the Attorney-General provided for the orderly procedure under the terms of the original contract with the winning architect, it seems fair to assume that H. R. 13870, which failed of passage, and H. R. 743, now under consideration, were drawn for the purpose of permitting a repudiation of the solemn promise of the Government. Otherwise, the language would not be clear, especially when both bills specifically provide that the architect shall not supervise the erection of the building, which is a direct departure from the terms expressly stated in the program of competition.

On June 8, 1914, the Secretary of the Treasury wrote to a Senator who made inquiry about the proposed legislation, as follows:

"The legislation pending for the proposed building for the Department of Justice permits the employment of Mr. Barber. The clause which it also contains permitting of the employment of another architect was inserted to give the commission created by the legislation a discretion which I believe it should have in the public interest."

"In so far as this Department is concerned, the obligation of the Department to Mr. Barber is a moral one. Nothing in the pending legislation prevents the acknowledgement of this claim, and the Department would undoubtedly, in the event of the passage of the legislation, give Mr. Barber every consideration."

We submit that the principle of the honorable contract is at stake. If the Government of the United States is insensible of that principle, what is to be expected of its citizens? "The obligation of the Department to Mr. Barber is a moral one," says the Secretary of the Treasury. Is it possible that a Government official recognizes some higher form of obligation?

PANEL OF STAINED GLASS
History Unknown, but Probably Northern French or Flemish of the Fifteenth Century
Reproduced by Courtesy of the Victoria and Albert Museum, London

The Education of Public Taste*

By DR. JESSE BENEDICT CARTER
Director of the American Academy at Rome

TWO years ago I had the great privilege of adressing this Institute, and when I think that at that time I had the childlike and simple audacity to prophesy to you that we were approaching the Middle Ages, I tremble tonight at what I may say, and at the gruesome way in which the fulfilment of that prophecy has been revealed in the last eighteen months. I told you then that we were approaching the Middle Ages. They have not only come, but they are in full darkness. Europe is very dark today. She is dark physically, for fear of the terror that flieth by night. She is dark spiritually, for the bubbling up of that perpetual query, "*Cui bono?*"—What is it all about?

And still we stand in an age of prophecy, and prophecy goes, if you will, very cheap. We have old men seeing visions and young men dreaming dreams. We have our peace ships. We have our peace congresses of mothers and wives getting together and throwing themselves, in good old Roman fashion, between the combatants. These are strange days, my brethren.

The history of them is full of those things that are so simple,—that seem to us so tragic. And, in the midst of this prophecy, I have only one prophecy that I dare to make tonight, and that is that when this war is over the result of it, whichever way victory may lie, will be felt in the United States more than anywhere else in this world. And yet, I understand we dare not talk about preparedness; we must wait until the time has come when we must be prepared.

But that is not my subject tonight. I would not have chosen my subject as it is; it was given me by one of the Institute, who asked me to speak on the Education of Public Taste. Now that, to me, is an unnecessary thing to speak of in the presence of this Institute. To you, who are doing all things, it seems impossible that I should tell anything about the possibilities of educating public taste; all the more so when, as I could not hear, I came and saw the growth, the wonderful strides that public taste is making year by year. I stand in rapt admiration of what you are all doing to give us the expression of those things that are latent in all true Americans.

But, seeing I have been asked to do it, I do it in the same spirit in which the request came; for I can think of nothing more touching than the fact that you who are doing these things should so entirely for the moment forget your commissions in the spirit of the realization of your omissions, that you should write pamphlets and circulate documents and publish a Journal, in the hope that you may be able to rouse America to a sense of the necessity of the education of public taste. It seems to me such a wonderful thing—so old, so ancient! Like the patriarch that labored all those years and forgot them, for the love he bore to her—the love you bear to your art.

And so, in the spirit of perfectly straightforward honesty, and having been asked to answer this question, I propose to say something to you that may seem very crude. It may have the transcendental uselessness of those counsels that transgress all the rules because they seem to discourage reasonable effort.

As a matter of fact, when we look at the beginnings of public taste, we must look at the history of our country. And there is a thing that could be written in a wonder-

*An address delivered at the annual dinner of the American Institute of Architects in Washington, December 3, 1915.

ful way, if someone could only do it—the story of how in the progress of our country, our history, we have gradually forgotten the individual entirely and gone into, not only the psychology of mob-motion, but the personal appreciation only of the mass.

We understand it perfectly. Our ancestors came up with the most wonderfully developed taste, a small community. Except the ancient Greeks, there was never a community in the world so perfectly individualistic, so absolutely personal, as the Eastern Atlantic States in the seventeenth and eighteenth centuries. And then there came that great, sublime ideal,—no man can have reason that speaks against it,—that ideal that this Continent must be ours; we must possess it; we must cultivate it; we must cover it with a network of railroads; we must extract its mineral wealth; we must populate it—by ourselves, and by hordes of those who would come to us in the great principle—gradually diluting, if you will—in which our ancestors came here first.

But in that process we have long lost the appreciation of the copper cent. From the cent we have passed to the dollar; from the dollar we have passed to the thousands of dollars; from the thousands to the millions. And, in the same sense, the individual went into the mass. It is so much easier to handle the dollar than one hundred copper cents. So much easier to speak of one hundred human beings than one hundred personalities.

So we have gone on massing, massing, massing—working with masses until our alienists, teaching us mob-psychology, in order to make the vicious circle complete, divide us into double, triple, quadruple personalities—until we are in danger of making little mobs inside ourselves. And, when those little mobs come into existence, we may feel, perhaps, more at home, because we are so much more accustomed to dealing with masses than with individuals. We may, perhaps, feel a certain old-fashioned sense of shame in the presence of a little internal mob.

I say this in all seriousness, for it seems to me that the only problem we have to deal with in this difficulty in regard to public taste is the problem of private taste and the problem of the elevation of individuality. Taste is the most personal thing in the world. It is quite as personal as religion. A public taste could be, of course, the taste of a committee appointed by some political or organized mass; but it would simply be then the standardizing of the tastes of its members.

We may go beyond that. We may develop a taste among ourselves that may be harmonious. And that is what we are doing. To inculcate the whole thing, it is an absolute necessity that we should develop private taste—that people should come into harmony with their surroundings. The trouble is simply that we as a nation have forgotten for a moment the necessity of appreciating individuality.

A man goes through the streets of New York, his mind filled with wonderful schemes for helping the masses. He gets on the tram, he gets off the tram, and he doesn't see the man who runs that tram. He would do a great deal more good if he recognized the personality of that tram-conductor.

Really, rowdies are themselves the most courteous men in the world, if you only realize that. I come here and I say to the lift boy, "please," and the man takes his hat off to me a year afterward. I say to the man, "Forty-two, if you please," and he says, "Certainly, sir; thank you."

But this is, after all, only the appreciation of individuality. What other difficulty is there? These persons having been crushed by this massing movement—they are individuals—what are they doing? They are trying to escape individuality, poor things, by being all alike! We establish in this country the great principle that all men are free and equal; and then we

spend all the time trying to be equal, and never try to be free.

Speaking for the masses, what is the freedom of our intellectual life? It is the equality of the headline in the newspapers. It does our thinking for us; it does, usually, our reading for us. And what is the freedom of our private dress, of our habitations? We stand there under that anemic influence of commercial advertising. We find that the wonderful Icthyosaurus Department Store has ten thousand lingerie gowns at ten dollars, and at once ten thousand women must buy those ten thousand lingerie gowns. We find that the men who "saw that hump" put it on the toe of the shoe; and thereupon all our shoes wore humps, until we rebelled and sent them to Europe, where they are still wearing them.

We find that the X. Y. Z. Tile Company makes the only roof used by "respectable" people, and in great anxiety we lap up that tile, saying, "By their roofs ye shall know them."

Now, we may not be able to cure these things. I do not see how we are going to stop them. At the same time, don't forget that they ought to be stopped. Don't give up the great ideal, the possibility of education along these lines.

Don't you see? We are not all of us as we were yesterday. We know, more than we ever knew before, that we are a very mixed nation; there are so many of these "ignorant foreigners" coming in every day.

They're the people who go to the museum on Sundays.

They are men and women who know a good picture when they see it. They know it is a good picture, not because it cost a million dollars, not because the artist died last week, but because the picture speaks to them with the still, small voice of their own admiration.

Those are the people that are ignorant, and the people that are following in our lead. They are wearing the cheap finery; they are chewing the inexpensive gum.

And for the doing of these things we have no right to condemn them, because we have set the example before them. We should, rather, emulate the reverence of their spirit; for I guarantee that many a man or woman that comes here from another land, and does these things, does them with a spiritual consciousness of being nearer to that great ideal—the American spirit.

There was once a man in this world who did more for culture tham most men have ever done—Saint Benedict. He founded a monastic rule. In his rule, he puts the doctrine of *stabilitas*—stability. Don't you see, we need that rule. We need a little bit of the recognition of the value of the pools and backwaters. There is where your culture stands. We don't know the people that have had the most of it. Thousands of them we have never met. They are the quiet people, the *stabilitas*-loving people. They sit quietly in their pools and their backwaters, and the great stream rushes on.

And culture lives in the pools and backwaters, lives on things that have been done away with now. All taste is barnacles, if you will; but as soon as we wipe and wash and vacuum-clean all our civilization, where is the residuum, the sedimentary deposit, from which these precious things are to arise? When we find pools and backwaters we organize movements that will drain these things into the great rushing stream, instead of letting them lie there and respecting them.

This all seems criticism. It is not criticism of anything you have done, only criticism of conditions called forth by the spirit of our time. We have not had time to do these things yet, you say. Perhaps we have not, but let us take a quarter of an hour a day and think about them.

On the other hand, what we have done is so wonderful! You men have written

these living books that can be read—that he who runs may read. Most people are running here, and so I suppose that is the most popular literature.

Take, for instance, New York. Take a man who is able to put the blessing of God in the shape of a cathedral, or a skyscraper; who is able to make a Woolworth Building into a sort of amphibious thing, half commercial and half divine. Take your railway stations. I entered the gate of one today, a wonderful building, the great Pennsylvania station in New York. I entered it some two years ago, a dark winter morning, at seven o'clock, and there was a light such as I had never seen in such a place, a light such as exists in the Pantheon—that blue, purple dawn, scattering itself in those coffers. I forgot myself. I forgot I was in this prosaic America, and, standing before the man that was going to sell me my ticket, I exclaimed, "Oh! this is wonderful." Then I hesitated, somewhat confused; but I was agreeably surprised. The man said, "My dear man, I am the night ticket man, and that is what I sit up waiting for. Isn't it beautiful?"

You take a city which has on its Fifth Avenue a church like St. Thomas', and when we walk that avenue it divides itself into two parts for almost everybody—until you have seen it, and afterward when you are thinking about it.

The history of taste is a most marvelous series of vicissitudes. In the ancient world it stood again and again at the brink of failure. There came a time when the city of Rome was in the balance, when Totila had captured it and was preparing to raze it to the ground, in order to celebrate his victory. Those things are not so far away now as they once seemed. He was preparing to raze that wonderful city to the ground simply to show his joy in acquiring that valuable piece of real estate, and the Imperial General, Belisarius, wrote him a letter saying: "Great cities are not the work of one generation of men, or of one age, but of countless ages. And surely of all cities in this world the fairest is the city of Rome. And therefore, O Totila, should you destroy this city, and should you fail to win this war, what can you expect of us, of pity or mercy, after you have destroyed it? Whereas, if you win the war, how sorry will you be that you have destroyed the brightest jewel in your crown."

Totila spared Rome, and in sparing Rome he left to it that building which of all buildings is the most wonderful—the Pantheon. He left that building, and Boniface came and rescued it by making it into the Church of St. Mary and the Martyrs. And so it has stood there down into the present.

And when we stand in that Pantheon, and see that moving light and shade which thousands and thousands of our fathers have seen,—our spiritual fathers,—it means a beautiful thing which is not made by man, except in so far as its effects bring out the beauty of God. Those are the things in this world which create taste. They educate our taste. And God be merciful to those who, in any case, destroy a monument such as that!

The New Constitution and By-Laws

Copies of the revised Constitution and By-Laws are being mailed from the office of the Secretary. On pages 28, 30 and 32 of this issue there will be found a list of the Sections and Articles changed, in which all of the revisions, additions and eliminations are plainly indicated.

Richard E. Schmidt.
Half Morocco.

On the Relation of Art to Life

By CHARLES HARRIS WHITAKER

A MAN once had a stenographer who was extremely competent. Her mistakes were few and she knew how to spell English. It was a delight to dicate to her, and yet her letters came from the typewriter utterly characterless in appearance. One day he took down a number of printed books and asked her which one had the best-looking pages. Her judgment was good. She picked out the best. Then he explained why it was the best and they spent an hour in studying spaces and margins. He taught her that the same taste which guided the great printers could guide her in writing a letter on the typewriter. He related the art of typography to her work and made her see that the length of a letter determined the position of the characters on the page. To put it mildly, she was enchanted. For the first time in her life, she knew the joy of putting herself into her work. Before that, she had been an ear into which he talked. After that, the production of each letter was a matter of pride. She no longer required a definition of art. A new world was opened to her.

I am reminded of the experience in reading the proceedings of the meeting of the Convention which was held on the evening of Wednesday, December 4, and which was devoted to a discussion of the subject of education. I must confess that, both this year and last, the evenings devoted to that purpose gave me more pleasure than anything else connected with the Convention. They were refreshing after the labors of necessary routine. They were inspiring, because they dealt with fundamental questions,—with matters which concern us so vitally, from every point of view, as to transcend in importance every other phase of the practice of architecture,—at least, so it seemed to one onlooker who only sat and listened.

And I am reminded of the experience which I have narrated because, if I read the account of that meeting correctly, all of those who spoke were concerned not so much with the attempt to teach art as with the problem of relating art to life and work.

Art cannot be taught—at least so I believe. You may teach a man to draw, or to paint, or to carve, or to set type, or to file brass, or to forge iron, but he may forever go on doing any or all of those things without in any sense becoming an artist. To be an artist you must have something to give to your work besides skill or technique. To have that something you must draw it from life. You must become an interpreter. Your message may be so great that all the world stops to look or hear. Then you are a great artist. But how are you to get the message in order that you may give it? No teacher can give it to you except as he inspires you to think of life. The great sources are all about you. There is the dawn, the sunset, the moonlight, the water in motion, the eternal process of bud and bloom and decay, the endless tale which is unfolded in painting, in sculpture, in architecture, in music, in poetry, in the dance, and in the joys and sorrows of men.

There are exhibitions of painting to which you may go and where you may see hundreds of square feet of canvas wherein you may find the perfection of composition, of color, of drawing, of everything that goes into the painting of a picture,—except the one thing without which the picture is as nothing. And out of all these canvases you will find only one, or two, or three which had any excuse for having been painted. The other painters had

acquired a tremendous technique, and all to no purpose. The rest of their lives was as colorless as well may be. They had no message to give. They had never thought about life—like the students of whom Mr. Warren spoke, and to whose words I shall presently refer, they had thought only of brushes and palettes and how to clean their hands.

The truth is that the whole atmosphere of modern life is not conducive to the comprehension or creation of art. From the Report of the Committee on Education we glean the following:

> As for the attitude of the man in the street and his interest in architecture, we believe that this is fairly well reflected by the press which, in publishing what it euphoniously calls an "etching" of a building, never, save by chance, mentions the name of the architect. This probably shows that the editors are without appreciation of the building as the creation of an artist and, since the press prints what the public likes, that the public does not care to know who the architect is. Does the man in the street see in the news item only the business done, and ignore the more important side of its effect on the appearance of his city?
>
> Few people travel so much as do we Americans; the very large majority of us go abroad to learn. It seems impossible that all these hundreds of thousands have not drawn their own conclusions; do not see the bearing of what they saw abroad on their daily surroundings here at home. In going to see these wonders, do we realize that we are passing judgment on past generations based on their artistic achievement, or have we gone to unintelligently marvel? Do we realize, when we like this or that painting, when we admire such and such a city, that in so doing we are passing judgment on the art that brought it into being, and above all on the people, and the nation or municipality that nourished that art?
>
> And what of the traveler of the future who visits our shores with like intent? Will he not draw his conclusions on this generation and its civilization from the monuments we are creating? What we do will be better done only when the eyes of people generally are open to beauty, when public opinion demands only the most beautiful.

Perhaps the comments of Dr. Robinson, Curator of the Metropolitan Museum of Art, as they appear in the survey made by the American Federation of Arts and as they relate to this lack of atmosphere may throw some light on the matter. They also appear in the report of the Committee on Education and are as follows:

> "There is no field of intellectual activity more broadening, none more profitable or more satisfactory in its results, than an intelligent knowledge and appreciation of the fine arts." "And," he added "there is nothing that we need in the country, at the present time, more than an intelligent body of men and women who are willing to occupy themselves with public questions in connection with the fine arts, such as civic architecture, the decoration of public buildings and parks, and many other matters which call for an enlightened public sentiment." Training in this direction, he maintained, fitted the graduates of great universities "to take their place in the civic life of the community to which they belonged."

The report of the Committee on Education is summarized in this number of the Journal, but it is doubly interesting when read in connection with the discussions which occurred on the evening of which I speak. In those discussions one must become convinced that what the speakers were chiefly considering was how they could relate art and architecture to other things.

For instance, one of the vital things discussed was the relation of the departments of architecture in our various schools and universities to other departments. There was a discussion of the resolution of the convention of last year, which was as follows:

"That in the opinion of the American Institute of Architects, the schools of architecture where they are connected with a college or university, should have an organization independent of the engineering or other departments, and that all that relates to the requirements for a professional degree should be definitely under the control of the architectural staff."

In the discussion the fact was disclosed that the resolution had failed to have the desired effect because of the manner in which it had been presented to the various

authorities for their consideration. At first this seems like a problem of unrelating something which is too much related, but of a surety no one wishes to so completely detach the teaching of architecture from other things as might be inferred from the resolution. It is entirely possible that an architectural staff in complete control of all that relates to a professional degree could fail lamentably in producing an architect. Too much emphasis on architecture, day in and day out, is just as bad as too much emphasis on anything else, day in and day out. What we want is the balanced man, and it would seem doubtful whether the question of emphasis can be determined by rule.

Mr. Lloyd Warren seemed to illustrate this very well, when he said:

To go back to the general principles underlying the teaching of architecture as a fine art, and perhaps also incidentally as a profession, it occurred to me, on a recent visit to Chicago, where I was shown through the Museum, that I found with great pleasure that the Design Department of the Armour Institute has been handed down to the Museum. You know the Museum is a hotbed of art. There are students all over the place. There are men in blouses covered with paint; young women are common, everywhere, in all sorts of esthetic colors, running around with palettes, with chisels, and every instrument of art of which you could possibly conceive. It was perfectly splendid as an atmosphere and a splendid thing generally. How deep the class of design got into the atmosphere I could not quite gather. It had been arranged in the galleries down from the skylights. One traversed a perfect labyrinth to reach the places where the drawing-tables were put. But, at all events, it was a tremendously busy place, and unconsciously, was an approach to the state of things which was reached systematically in Paris long ago.

It seems to me that in our instruction of architects at the present moment we have not quite divorced ourselves from the connection of architecture with the schools of chemistry, electrical engineering, and civil engineering. It still hangs on to them, rather than to the branch of fine arts, excepting perhaps in this museum in Chicago and the Carnegie Technical School, where the schools of design are all more or less chaotic, but still more or less held together.

It has seemed to me that education in art is a very broad thing, and does not confine itself necessarily to the T-square and triangle. I go to the school at Harvard University, and I find the architects in splendid isolation. The same thing occurs at Columbia. They have got a splendid building, a library that is superb—it holds every architectural document in the world, and there they are upstairs in a cool, frigid atmosphere that has nothing to do with the warmth and beauty that art is supposed to bring to us. It does not bring them. What does it bring?

The art students are all more or less thrown together. Art study is more than the decorative panel on the wall, whether it is a painting or structure. Its field is immense. There is all the field of tapestry, there are costumes, there is mosaic; there are all the sumptuary arts—the arts of jewelry and of the silversmith. With these the architectural students are not brought into contact.

I should like to know very much from some of the gentlemen who are the heads of these schools, whether it has ever occurred to them that a great deal might be done for the benefit of the students, if their daily life were made more artistic.

To show how absent it is from the imagination of the architectural student that his art comes into his daily life, his college life, as well as his home life, I will give you a little anecdote. I was invited to meet a graduating class of students some time ago at dinner and to talk to them afterward. They invited me to dine in a place where everybody lunches or dines every day. It was a part of the common room or hall in a temporary building in one of the colleges—I need not say which one it was. Those men had done nothing to make the setting of the meal of any artistic value whatsoever. To make matters worse, the caterer had been allowed to put a dessicated palm in a fierce brass bowl directly behind me.

Well, when I got up to talk to these fellows I did not throw any bouquets at them. I gave them a piece of my mind, and I told them what I thought their psychology must be when they were able to dine and make a celebration in such a spot. It was perfectly impossible, and it gave them away from top to bottom. They had nothing in their minds but their T-square and triangle and how to wash their drawings.

That sort of thing has seemed to me to be radically wrong. We cannot develop a highly artistic state of mind in surroundings of that kind. Those men have got to be brought into contact with everything which pertains to the beauty of everyday life, with which architecture begins, fundamentally.

Perhaps there is a clearer idea in what Mr. Bossange said of the Department of

Architecture at the Carnegie Institute of Technology:

> At Carnegie Institute of Technology we have at the present time four departments: A Department of Architecture, a Department of Painting and Decorating, a Department of Dramatic Art, and a Department of Music. We are now working on a Department of Sculpture, so that next year we shall be able to advertise ourselves as a complete school of fine arts. As Mr. Warren suggested, when we give our school plays, our students not only can play, but can design the scenery, and, in a great many cases, help to paint it themselves. The costumes are sometimes designed by the Department of Decoration, and when we have a program the program will be illustrated by our Department of Illustration, and the printing is done by the School of Applied Industry.
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> We have had very elaborate pageants in which the scenery and the costumes, etc., were designed by the architects, the painters and decorators, the music supplied by the Department of Music, and the coaching of the acting, and action, done by the Department of Dramatic Art. We are planning to give an opera this spring, and, in order to bring our departments together in an intelligent way, to give Daudet's play, "L'Arlésienne," with incidental music by Bizet. We have a complete symphonic orchestra to produce the music, our own actors will do the acting, our architects will design the scenery, and so we will be able to produce our play entirely by ourselves.
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> We frequently have requests from the men of one department to take work in another department. For instance, a few days ago a man came to me and wanted to know if he could take cello lessons in addition to his work in architecture. We encourage that, provided, of course, a man can carry his work in his own department as well as the additional work. We find students in decoration taking music, or perhaps diction in the Department of Dramatic Art, and in that way getting in touch with the other departments and the other arts.

Mr. Cram, speaking in sympathy with both Mr. Warren and Mr. Bossange, regarded the suggestion of both gentlemen "as one of the most encouraging and salutary things of the present time." "But," he said, "it is an ideal, however, which apparently can be achieved only step by step. In many of our departments, architecture, as everyone knows, came into existence as a branch or subsidiary course in a school of engineering. And in many cases that condition still exists."

Here is a problem which must be solved. But is it not rather a problem of relations than a problem of detachment?

All the emphasis in the resolution mentioned seems to have been laid upon the subject of how to make an architect. Is there no way by which we can help the rest of the students in the university to appreciate architecture? What about helping the students of architecture to appreciate the drama, poetry, music, literature, painting, sculpture, engraving? Why do we have universities? If they are for merely turning out the highly developed specialist, we had better remodel them or else resign ourselves to the fact that what we seek is a world of unrelated experts, not a world of balanced culture.

From the report of the Committee on Education we glean the following:

> At the Tenth International Congress of Art Historians which met in Rome in October, 1912, Prof. E. Baldwin Smith, of Princeton, reported that there were 400 colleges and universities in the United States wherein the Liberal Arts are taught for a period of four years. Of these, 95 offer courses in the History of Art but only 68 maintain a special chair of Art History and Archæology. To this list may now be added Columbia University to which in 1914 Mr. Hugo Nisinger bequeathed $1,000,000 to establish a chair of Art History. The result is that of the 1,000,000 students in the American colleges and universities but 163,000 have the advantage offered of any art course and only 145,000 have the privilege of adequate departments in this field. It must furthermore be understood that of this number only a small portion avail themselves of the privilege offered.

From this one might infer that most of the one million students in American colleges and universities are either without the inclination or the opportunity to gain any knowledge of the relation of art to their work and their life. In the consideration of the question of bringing about an appreciation of architecture, it would then seem that we must find the way of supplementing a university education by teaching them

about architecture afterward. This method is popularly known as "educating the public," one of those foolish phrases which are now going the rounds openly proclaiming the fact that our schools and universities do not do it.

"The question of public taste is the question of private taste," said Dr. Carter in his glorious address to the members of the Institute. Fortunately, we are able to print that address in full in this number of the Journal, and we commend it earnestly, far and wide. It deals with simple truths which have been forgotten by educators and by the public. It lays bare the fundamental defects in our whole educational process,—not for the purpose of merely laying them bare, but for the purpose of pointing out that our task is to correct them.

But to come back to that evening at the Convention. Speaking on the question of public taste, Mr. La Farge said the following:

> I do not believe we can go much further in our actual knowledge at the present moment than to believe pretty thoroughly that there does not exist what we might call a public taste, or a public opinion, that amounts to anything, in the region of any of the arts. I believe one of the most important things that is to be done, which you have indicated, is the building up of such a public taste. I do not regard taste as a "polite possession;" I regard it as something which should be an essential attribute of citizenship. [Applause.] I treat it as an active state of life, for certain things that are good. I mean not merely and directly for those things which have been recognized by the test of time, as being worthy and beautiful—the kind of active life which results from knowledge, from a knowledge of the relations of things, the kind of life that makes people want to have well-planned homes, to have them clean, to have them reasonably quiet, to have things economical, tidy, orderly, decent, and beautiful, and which is, on the other hand, an active force against all those things which are the reverse; against dirt, noise, disorder, waste, and ugliness.
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> I believe we have got to begin at the very bottom, with the children. I believe we have to work for the far distant future. I believe we are approaching today very largely to a community which has crystallized in it a spirit of stupidity and ignorance, and which, at whatever age—particularly the grown-ups—is probably in large measure incapable of being taught. I do not say that of all of them, but I am speaking of the community in general.
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> I think we have to begin with the schools, not merely the schools of art, but all the schools. That work is a pretty large work. I do not think the American Institute of Architects can do it all by any means, but I think the American Institute of Architects can play its part, and it is one of the jobs for the Committee on Education and for all of us.

These are inspiring words. They go deep into the heart of the thing. They do not skim the surface with generalities.

In studying this problem of relations, what have words to do with it? I believe that they have a great deal more to do with it than is commonly suspected. I sometimes think that one of the most useful societies which could be organized would be "The Society for Suppressing the Use of the Word 'Fine' in Connection with Art." In the first place, the word cannot be defined. That makes it dangerous; but the actual danger inhering in its use is that it serves to detach rather than to relate. The man of whom I spoke could never have explained to his stenographer what the fine arts were. No one agrees on their definition. The important thing for her was to establish the relationship of a possible art in her work with the art of other workers. But if you call one art fine, and another art applied, or industrial, or commercial, or domestic, you have the inevitable effect of detaching each one and of unrelating it. Why not keep the word art intact? Why seek to isolate one art from another? Everything which is isolated dies. The word "fine" has succeeded in establishing an indefinable isolation, a sort of aristocracy of art, out of the reach of the understanding and the appreciation of the ordinary mortal.

For example, the catalogue of the annual exhibition of the Cincinnati Museum Association, just received, announces the event as an exhibition of American art. If I read the catalogue aright, only paint-

ing and sculpture are shown. Then why not an "Annual Exhibition of the Work of American Painters and Sculptors." Here again is a careless use of the word art which helps to emphasize what is already a deplorable conception in the present times—a conception of art as the work of painters and sculptors, principally the former. Both would protest at the fallacy of such an idea, but the effect of the use of the word is the same.

I do not believe that painters or sculptors or architects object to being known by those names. Does either of those arts lose anything by being so called? Can we imagine Rembrandt waving a preoccupied farewell at home and making a dreamful exit to the words, "I must to my fine art!" Or can we picture any modern architect absent-mindedly leaving for the Subway while resisting all appeals to stay for breakfast with the pathetic speech, "To my fine art I must!"

I have a well-defined theory that great men in any art regard their work as work, to begin with, and that they are not afraid of being thought of as really working. The problem then is to rehabilitate the word art and give it the significance of which it has been robbed by an unintentional attempt to convert it into an aristocracy. At times one wonders whether the attempt has been wholly unintentional.

"At the bare mention of the word 'art'" says the report of the Committee on Education, "there is a general tendency on the part of most men to shy off." Precisely, and that attitude has been brought about by the careless use of words, the effect of which has been to detach rather than to relate. Let us stop detaching and begin relating. Let us not be afraid to be known as workmen, whatever our work may be. The workman knows work; so does the man in the street. But they both have forgotten that it has anything to do with art, and by the same token, that art has anything to do with their work, their lives, their homes, their community, their public buildings, their nation!

Is it of no significance to those who are so sincere in their aims and so devoted in their labors toward creating a public appreciation of art, that the bulk of the objects which now fill our museums was the product of an age when there were no museums? When the word art was hardly used in any spoken language?

Here again the word has acquired a connotation which detaches it from ordinary things and makes it appear to be something which belongs in museums, to which we should repair when we desire the sight of it. Yet people do not go there to be influenced in their choice of a rug, a carpet, a table, a desk, or any common thing in everyday use. They go there to look at a picture and come away to buy what the wily salesman assures them is the correct thing in use by the correct people!

What has caused the change in the outlook of men? Many things,—chief among which is the careless and foolish use of words.

The Committee on Education recognizes the problem when it says: "It is this lack of appreciation of what the fine arts are that must be done away with. What we want to see is a discerning public opinion. We want the man in the streets to be able to pass with intelligence on the beauty or success of a municipal structure or development. We want criticism of the art of the future from an informed and cultivated point of view." It grapples with the problem in its whole report, and proposes methods of correcting the lack it deplores. May one who sympathizes profoundly offer the suggestion that one of the swiftest steps will be to revise our erroneous and misleading terminology?

Why should we not refer to a school where any of the arts are taught as a "School of the Arts?" Or to such a department in a college as the "Department of the Arts?" If only one art is taught, then let us

have out the word art and call it frankly a "School of Painting." We could have schools which were honestly announcing their mission without attempting to hide good, honest, useful and necessary work under a more artistocratic title. Of all the detestable things in art, sham is the worst.

Unimportant as these distinctions may appear, they have a bearing upon the question of establishing the relativity of art which is vital beyond measure. The attempt to classify art and set up distinctions of caste within its domain are, I believe, the two factors which contribute the greatest obstacles to any common understanding of what art is and what it seeks.

Let us reprint again the memorable words of Anatole France:*

"I would like to prepare for you in a few words, the conception of art in both its unity and its plenitude. It will be not useless, perhaps, to paint for you, in one stroke, art in its entirety, and to then reunite all of its branches in your thoughts. For years we have been given the mutilated image; for years men have tried to sever art into two so-called branches, each incapable of living in such isolation; for years men have been imagining superior arts and inferior arts, calling the first 'fine' and the second 'industrial' —wishing, no doubt, to have us believe that these latter were so deeply engaged with materials that they could not lift themselves into the regions of pure beauty—as though beauty did not grow out of harmony and fitness, or did not draw from the material its only method of expression. A distinction inspired by bad metaphysics of caste—an inequality which is neither more just nor more fortunate than so many other inequalities, systematically introduced among men, yet not springing from nature.

"This attempted separation is none the less harmful, in practice, to the arts which it places on high than to those which it casts below. For if the 'industrial' arts were thereby impoverished and debased; if they fell from the high elegance of art itself to cater to the vulgar caprices of luxury, and lost, even for a moment, their essential purpose of beautifying the necessary things of life, the 'fine' arts, isolated and privileged by the same stroke, were exposed to all the dangers of such an isolation, and menaced by the fate of all privileged things, which is to live a vain and superficial existence. Society was thus threatened by two monsters—the artist who was no artisan and the artisan who was no artist.

"Let us blot out these unintelligent distinctions! Let us break down this destructive barrier, and consider the inseparable unity of art in its endless manifestations. No! there are not two branches of art; 'industrial' and 'fine' are without meaning. There is only one art which is at once workmanlike and beautiful; which devotes itself to the worthy task of charming life by multiplying beautiful forms that shall surround us, by expressing beautiful thoughts. The artist and the artisan work for the same inspiring and noble end. They combine to render dear and lovely the human habitation; to lend an air of grace, nobility, and beauty to the house, the city, the garden.

"They are alike in their functions. They are collaborators. The handiwork of the goldsmith, the potter, the enameler, the coppersmith, the cabinet-maker, and the gardener all belongs to the "fine" arts just as much as does the work of the painter, the sculptor, the architect.

"At least if we are willing to admit that the goldsmith Benvenuto Cellini, the potter Bernard Palissy, the enameler Penicaud, the sculptor Briot, the cabinet-maker Boule, and the gardener Le Nôtre—not to speak of the ancients—have created works of art of sufficient beauty. Surely the artisan who brings forth the graceful curve of the glass, or who delights us with the transparence of a bit of enamel, is the confrère of the artist who conceives the form of a statue or the colors in a painting.

"Come then, ye by whom the common things of life are clothed with beauty! Come in one harmonious throng! Come, engravers and lithographers, molders of metal, clay, and plaster, founders of type, printers upon cloth and upon paper, painters, jewelers, goldsmiths, potters, iron-workers, stone-cutters, wood-workers, embroiderers, tapestry-makers, book-binders—artists, artisans, comforters; who give us the joy of beautiful forms and of lovely colors! Benefactors of men, come with the painters, the sculptors, and the architects. With them, hand in hand, lead us on our way to the city of the future.

"It holds out to us the hope of more justice and of more joy. You will work in her and for her. From a society more equal and more happy, there will spring a more lovely and a more agreeable art. Artists, artisans! unite, associate with each other; study and meditate together; mingle your ideas and your experiences; with thousands of working thoughts and thousands of thinking hands, take your tasks onward in peace and in harmony."

*See "On the Unity of Art," page 18, Journal for January, 1914.

The Forum

The Aftermath of the Forty-ninth Convention

In the Convention and in the Board meetings this year there has been a strong feeling of dissatisfaction with the amount of time spent on matters of administration, and the little time available for the discussion and study of those matters that are of vital interest to us as professional men. All agree that our convention should be devoted largely to subjects connected with our art. It is then merely a question as to how this shall be brought about.

In the Board it has been suggested that all business and routine matters should be delegated to the Executive Committee; and here, perhaps, lies a solution of the whole problem. Each year one notices a tendency on the part of the Convention to refer matters of business and organization to the Board, with full power. The Board in turn may delegate this work to the Executive Committee. In such way the Schedule, the Competition Circular, and even the framing of a new Constitution and By-Laws, might be presented to the Convention merely for formal acceptance. With this, however, there must be a perfect confidence in the Board on the part of the Convention, a confidence which will accept without question the work done for it by its appointed authority. This will mean a change of attitude toward the governing board, and a willingness to relinquish that free discussion which delegates have always enjoyed.

Before following further this train of thought one may, perhaps, learn something by a review of the Convention to see just what would have been eliminated under such a system and what time would have been saved for more vital matters. Also one might consider how much consideration was actually given to matters of moment. The first morning contained the report of the Board, a vital document, not long and certainly not to be dispensed with. The Treasurer's report was business. It was brief and interesting. Other reports were business but could not well have been shorter than they were.

The morning then was well spent. This could hardly be said of the afternoon wholly occupied with business, and with aimless discussion which showed neither familiarity with the subject nor confidence in the committee which presented it. All this might have been saved. The evening was wholly architectural, a vital and interesting subject and one entirely proper for discussion. One session out of three might have been saved.

The second day covering Government Architecture, Public Information, Institute Publications, Fire Prevention, and the Preservation of Historic Monuments in the morning, contained very little which was purely business. The Committee on Credentials was the only thing that really came under that head. In the afternoon there was the interesting and dignified nomination of Fellows, and a report on Schedule of Charges, which latter was disposed of by the Convention in the way that has been suggested, namely, a prompt reference with full power to the Board. The second evening, like the first evening, was devoted to one of the big interesting subjects, Town Planning.

The third day was unfinished business and was nearly all routine work, the short afternoon session was the same, and at dinner in the evening we had four really notable addresses, which for the first time were taken down by our stenographer and will be published in the Proceedings.

On the whole, then, it is not such a bad showing. Time might have been saved here and there, especially if delegates who were not familiar with a subject would refrain from talking about it. Free speech is however our birthright, and no one would wish to stop that, and, indeed, often it added a touch of humor we should sadly miss if withdrawn. If, however, the delegates are honestly desirous to devote their time to the larger interests of the profession, it can be done by placing the routine and business squarely on the officers and directors giving them their full confidence and accepting their decisions without question. Then the committees in charge of the live issues, such as Education, Government Architecture, the Allied Arts, and Town Planning, can present their reports with the assurance that ample time will be given for discussion. Then we may invite others to attend our conventions, confident that they will hear important subjects competently handled. Architects outside the Institute, and laymen as well, will support our work and make it effective, and the Institute will gain that position in the respect of the community which it should hold. Surely this is a goal worth striving for. One might even accept an occasional mistake or error of judgment in business organization if the result were the recognition of architecture as the great and universal profession.

R. Clipston Sturgis.

[Note.—If delegates who were present at the Convention would contribute their views to the Forum, the Institute would be the gainer—and likewise the profession.—Editor.]

Town Planning and Housing

GEORGE B. FORD, Associate Editor

Street Embellishments*

By ARTHUR ALEXANDER STOUGHTON†

Street Furnishings Conceived in an Artistic Spirit.

What would the streets of most European cities be, fine as their buildings are, lacking the fountains and statues and columns, the commemorative tablets and monuments, which speak in various languages of patriotism and glory and history to the passer-by; of science and art; of the things of the mind; of local pride; of aspirations and moral values; of humor and gaiety; of religious faith and of life and death; running the gamut of the emotions; appealing to every sentiment, and stirring thoughts in every cranny of the mind? We think of many towns only in terms of their ornamental features! They would be uninteresting and bare without them, like an unfurnished house. More than anything else, this furnishing of the streets with objects making a varied appeal,—the ungathered mementos of the past, the artistic heritage of local and race history and achievement,—gives a place a personality and an intimate and hospitable character.

The Lesson of Classic Civic Art.

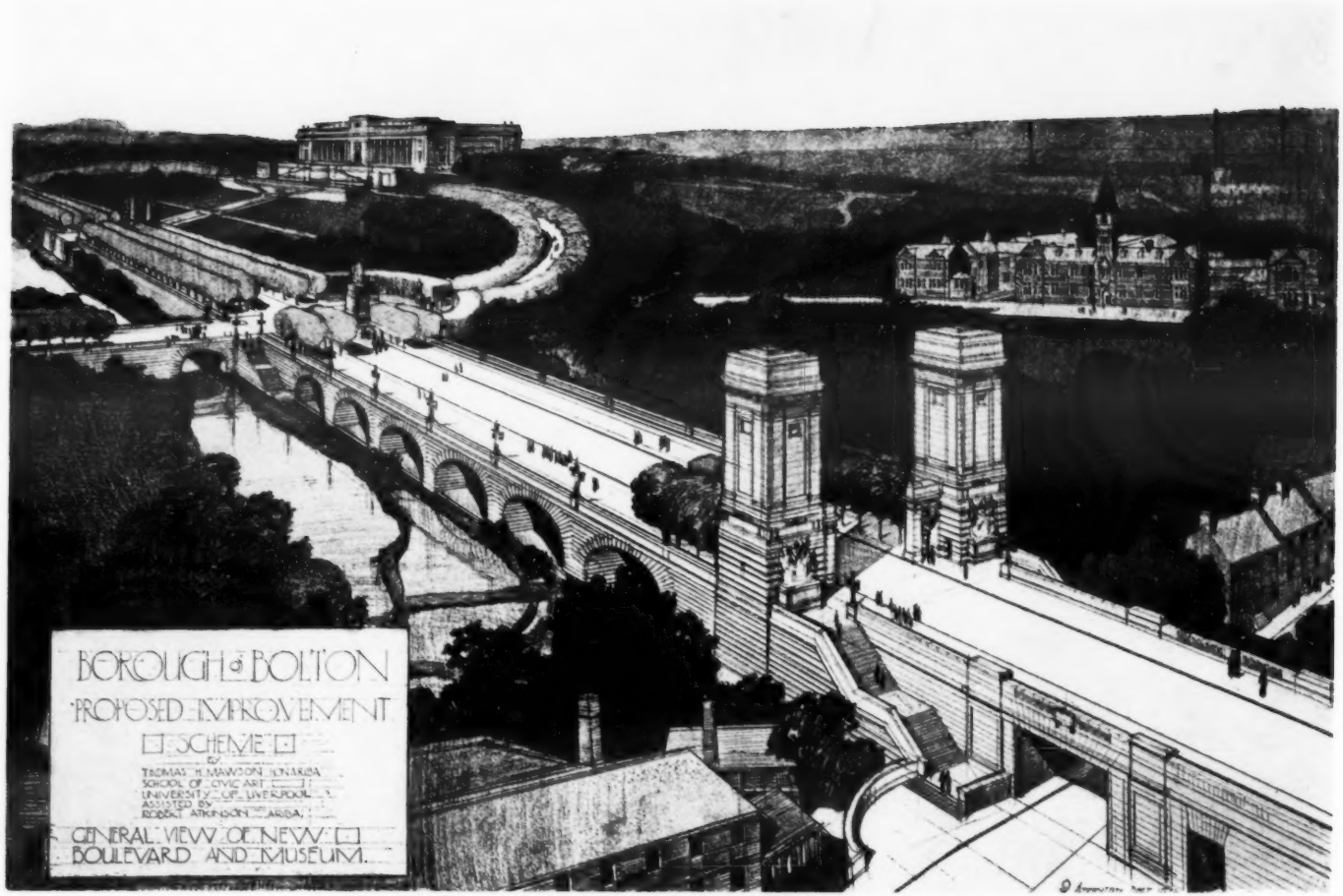
From earliest times it has been a most natural custom to decorate the highways and public places with memorials. Our minds run back to the avenues of sphinxes, the obelisks, and the figures of men and animals, symbolizing the gods of Egypt. Among the Greeks and Romans the votive offerings, the religious figures, the effigies and war memorials and edicules of various kinds, added greatly to the interest of the streets. The Romans were, par excellence, the decorators of the public place, their architecture supplying the finest setting possible in the noble colonnades and porticos, tying all the separate features into a harmonious piece of decoration. The altars and rostra, the statues of emperors and gods, the columns and triumphal arches, have each their part in the composition. The fine tradition was followed by the Italians of the Gothic period and of the Renaissance; their spires and campanili and fountains added a different though no less decorative note. The enrichment of the street picture was not by any means peculiar to the sunny southern countries where the open-air life is natural, but northern places have held the same custom, and, especially in modern times, with expanding resources, have beautified the setting of their external life. In the smaller towns we have a fountain, a market cross, a wayside shrine, a figure of the local hero or the glorification of a signal event. In the larger ones we have an Arc de l'Etoile, a Fontaine de l'Observatoire, a Pont Alexandre III, an Albert Memorial, a Thames Embankment, a Scott Memorial, a Siége Allée, a Kaiser Wilhelm I Monument, a Victor Emmanuel Monument, a Washington Monument, a Grant Monument, and the like, of too many species to mention even the types.

Range of Objects to be Treated.

In the logical development of a town come first the necessaries—the fixtures for lighting, the standards for carrying wires and sign-boards, mail and fire boxes, the receptacles for waste, benches, shelters, and waiting stations, drinking fountains for man and beast, kiosks for vending and advertising, public conveniences, entrances for sub-surface structures, bridges and elevated structures. All of these utilities must be treated decoratively, be agreeable in form, and harmonize in scale and character with their surroundings. Often, the original useful purpose is merged in the decorative, as, for instance, in fountains which exist for the latter purpose only. Such conveniences as ramps, steps, retaining walls, bridge approaches and waterside constructions generally, city gateways, park inclosures, towers for beacons or bells, clocks and sundials, band-stands and pavilions, present an even more natural appeal for artistic treatment. Then there are all the resources of nature, the plantation of mass and surface, the green of the *tapis vert* with the glow of the parterre, and the sparkle and tinkle of water. Then come the purely ornamental features, in which art and sentiment join hands to add the highest touch of grace to the street picture, varying in a wide range between the boulder bearing an inscription and the triumphal arch or the many-figured group.

*Address delivered at the National Conference on City Planning, held at Detroit, June 7–9, 1915.

†Professional Adviser to the Greater Winnipeg Plan Commission; Professor of Architecture at the University of Manitoba, member of the firm of Stoughton & Stoughton, Architects.



PROPOSED IMPROVEMENT SCHEME FOR THE BOROUGH OF BOLTON, ENGLAND

It is in Such Works that the City Planner and the Monumentalist Must Coöperate—in Creating Sites Capable of a Decorative Setting, and of Furnishing Them Suitably as Time goes on—as Places for the Display of the City's Sentiments and Ideals, and for the Elevation of Its Life

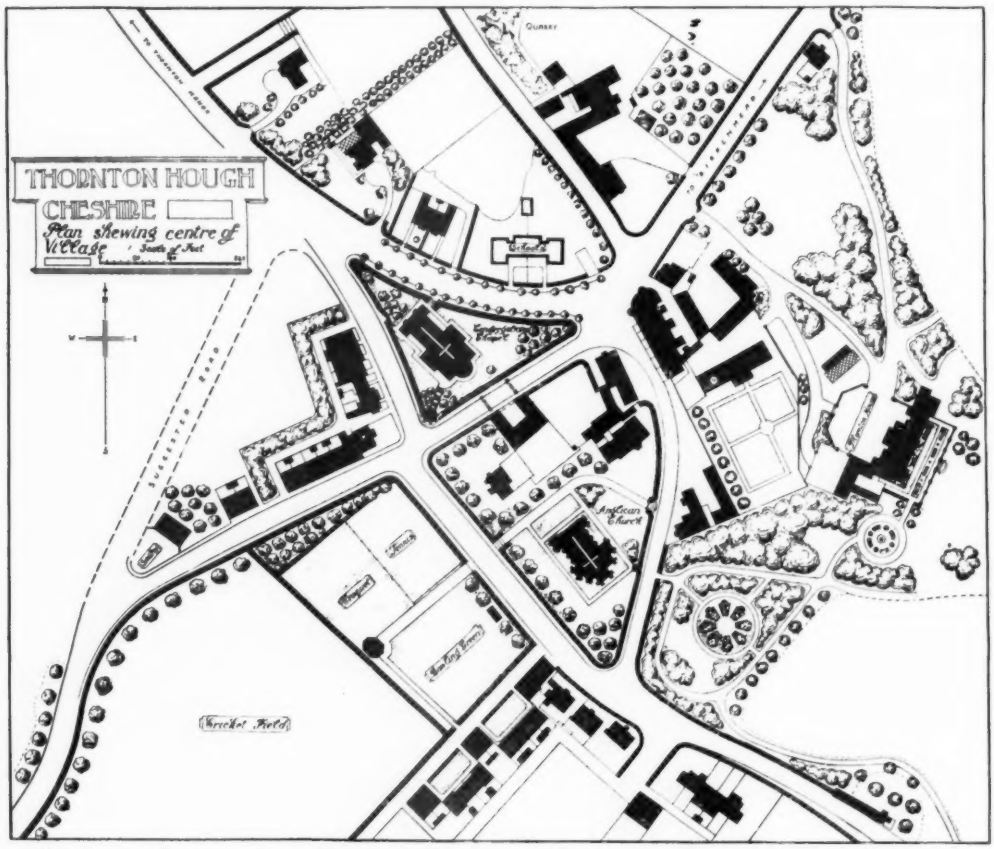
ARCH IN PONT DE PASSY, PARIS, AND STEPS. STEPS LEADING DOWN TO ILE DE CYGNES.—ELEVATED RAILROAD ON UPPER LEVEL OF BRIDGE

A Wide-Open Book of Suggestion in Matters of Design.

There are no rules for designing street features except those applying to other works of art. The aspect of foreign cities and towns offers a wide-open book of suggestion. Its pages offer an astonishing variety in the choice of motive, treatment, and placing. Every problem has its own special conditions and its own best solution by which the object shall be related most agreeably to its purpose and site and surroundings, and possess individuality and distinction. To pass about the Grand Boulevards and along the great east and west axis of Paris,—one of our most common mental promenades,—gives a most complete exposition of the subject. We see the monument, isolated or *adossé*, the column and obelisk, the architectural setting of sculpture, the group and equestrian statue, the fountain and pool, the triumphal arch and the city gate, the decorative avenue leading up to a monument or building, open places of various sorts, the splendid building enhancing and being enhanced by its surroundings, the careful use of the green of nature, the color of flowers and the flow of water, the variety of effect of changing angles of view, the terraces and balustrades and ramps and bridges. Mr. Mawson has treated the subject so suggestively that to venture further would be traversing ground well covered by him and well known to architects.

Intelligent Appreciation of Civic Art Needed.

Our cities will scarcely put on the garment of beauty and wear it with an air of ease and accustomedness until our people gain that real culture which shows itself in the appreciation of the fitness of things. Now, even in places where objects of art are set up, we often see glaring and ridiculous contrasts, like a man in full dress with tan shoes or with dirty hands. I have in mind an example of this, where, in one of the most fashionably frequented city squares in America, opposite one of our proudest hotels, there stands an island which was decorated with a bronze lamp, specially designed, provided by an art association. The man who operated a switch nearby had made himself comfortable by installing against this lamp a dilapidated rocking chair which was kept in countenance by a battery of street cleaners' rubbish cans, brooms, etc., as a permanent furnishing of the spot.



AN ENGLISH VILLAGE.—SITES GAINED BY DEFLECTING STREETS FOR THE REALIZATION OF EFFECT ON MONUMENTS AND BUILDINGS

Money Value of Civic Art.

But without a culture and a love of beauty for its own sake, and basing our plea on a lower plane, we should accomplish more if we could convince the authorities of the money value of civic art. Just as many foreign products command a high price purely for the element of beauty of design in them, so a beautiful street or square or bridge or building or monument raises the value of real estate in the vicinity; while a city which as a whole is organized on attractive lines draws people and business and enterprises to itself, has its fame carried far and wide by every chance visitor, and recoups itself directly and indirectly for the outlay many times over. Beauty as an asset convertible into real-estate values and tax returns is recognized by most foreign cities, not yet sufficiently by ours.

An Art Commission for the Selection of Appropriate Furnishings.

We of this country are fortunate in that few monuments have been inflicted upon our cities, and that other fixtures are not of a very permanent nature. Sculpture has developed as rapidly as architecture in the present generation, and we are now for the first time in a position to memorialize great deeds and events by monuments that future generations will not feel like removing to sequestered depths of the parks. Sunset Cox hailing a trolley car on Fourth Avenue, New York, will hardly have any replicas, to mention but one artless object set in high places. Despite the absence of art commissions in many places and of competent committees for the erection of memorials, much better work is being done by reason of the general elevation of intelligence, which impels committees to seek expert advice in such matters and because better talent is

available. It is far better to leave our streets and parks bare of everything but the necessaries for a long time than to fill them with meretricious ornaments, debasing rather than elevating taste, setting a low standard and preëmpting good sites, for it is practically impossible to dislodge them on the score of ugliness once they have dug themselves in. It is well to proceed slowly. All cities and towns, large or small, should be urged to appoint art commissions, or at least to secure competent advisers for special occasions, and all such experts should be encouraged to do their whole duty in maintaining the highest standard in civic art.

Paucity of Good Sites in Our City Plans.

The placing of works of art with us is specially difficult on account of the paucity of good sites furnished by the gridiron plan, unrelieved by studied modifications or accidental irregularities. Our street system reduces us to the necessity of placing our ornamental features other than those in parks, against buildings or near them or along the edge of parks facing sidewalks, seen as we pass by, not as we approach along a vista. This may be well enough for small and minor objects, if we have enough of them to spare for inconspicuous places, but the wisdom of grouping these things, whether they be few or many, is generally conceded. For larger schemes and formal arrangement the city planner must create sites and provide vistas for the architect and sculptor and the gardener to use. When we see the marvelous impressiveness and dignity of the Place de la Concorde, or the Kaiser Wilhelm Platz, the distinction each gives to a whole city, or the fine effect of many smaller squares which may be simply the widenings of the highway, artfully shaped and treated, it is strange that our new cities, while they are in the making, should not provide such advantages for the future. As traffic places or resting spots for pedestrians or accents in a general effect or opportunities for formal embellishment they would be invaluable.

Co-operation of Monumentalist with City Planner.

Our planning, or our city growth without plan, has not taken into account the amenities of street life, the chance to pause in the mad rush to get a glimpse of nobler things than trolley cars; to get a new hold on common life by a suggestion of greatness from a monument or of grace from an object of art; to be uplifted by a noble colonnade or tower seen at the end of a vista, or refreshed with the greenness of ordered trees or sward. It has sought only to furnish the greatest number of rectangular blocks. It is time for a new idea to replace this one. The city planner and the monumentalist must coöperate in creating sites capable of a decorative setting and of furnishing them suitably as time goes on, as places for the display of the city's sentiments and ideals and taste and for the elevation and distinction of its life. Our inspiration is in the fountain of art; our copybook is the achievement of the past; our teacher the artistic instinct of the ages.

Meeting of the Association of Collegiate Schools of Architecture, November 30, 1915

The above Association held its third convention in Washington on November 30. The meeting was held at the Shoreham Hotel, and, as usual, immediately preceded the Convention of the American Institute of Architects thus permitting attendance upon both meetings by members of the Association.

The organization consists of the representatives of the architectural faculties of the following institutions: Columbia, Cornell, Harvard, Syracuse, and Washington Universities; Universities of California, Illinois, Michigan and Pennsylvania, and of Massachusetts and Carnegie Institutes of Technology.

At the meeting of this year particular attention was given to the need of a general survey of all the teaching of architecture, and steps were taken to bring this about. The discussions, which are conducted in the manner of a round-table in which all participate, also dealt with courses of study, teaching methods and matters of administration; the standard of judgment in design, and traveling scholarships in the United States.

The officers, who also constitute the Executive Committee, were reëlected and are as follows: President, Warren P. Laird, University of Pennsylvania; Vice-President, Emil Lorch, University of Michigan; Secretary-Treasurer, Clarence A. Martin, Cornell University.

This year, as was the case last year, an exhibition of student work was held under the auspices of the Committee of Education of the American Institute of Architects. The drawings were hung in the Corcoran Art Gallery and were contributed by the schools who awarded the Institute medal during the past year. There was also shown some work from the American Academy in Rome, thus giving an unusual opportunity to compare the methods and results of the various schools. The Association has tentatively arranged with the American Federation of Arts to circulate this exhibit. Requests should be made to the American Federation of Arts, The Octagon, Washington, D. C.

Further Reports from the 49th Annual Convention

Education

Summarized Report of the Education Committee

It has been within the province of this Committee in the past to touch upon the most various subjects and to suggest many possible activities for the advancement of education. While it is possible to go on making suggestions and offering resolutions indefinitely, it is almost inevitable that some resolutions will be passed and put in operation with the result that the Committee on Education of the future will find on its hands a whole lot of regular duties to which it must have an eye.

We offer no resolutions of a constructive character this year, believing that the work now on the hands of the Committee had better take a more definite shape, become more of a routine, before further responsibilities are assumed.

Exhibition of Student Work

The exhibition of this year is a first step forward from that of last year. It will be hung in the gallery over the hemicycle of the Corcoran Gallery of Art. The drawings of the winner of the Fellowship in Architecture of the American Academy in Rome will be hung on the long wall together with other work done at the Academy. In each of nine alcoves will be found the work of a medal man from a given school, arranged alphabetically. Each alcove will bear the name of the winner and of his school.

School Medals

The medals were given by the several faculties as directed by this Committee for general excellence throughout the course in architecture. Some difficulty has been encountered in making proper exhibition of the work of the medal men because the students do not generally keep their earlier work. Consequently the exhibits cannot assume their desired character for another year or more, for while the record of the standing of the students in past years is available, their earlier drawings are often missing.

Schools of Architecture.

From our correspondence with the several faculties, it is patent that no conclusions have been reached as to finally what is the best method of instruction in architecture. Much serious thought is being given to a very difficult problem. On the one hand is the desire to fully equip the student, on the other is the impossibility of doing this within the accepted four-year period of the usual college course. Several schools have lengthened the undergraduate course, others require a degree for admission, thus becoming graduate schools. The Institute should mark the results of the several experiments and assist all the schools with such advice as may be asked for, weighing the merits of the different systems; thus eventually reaching a position where, in sympathy with the professional teachers, a broad program of architectural education can be laid down.

The American Academy in Rome.

Mr. C. Grant La Farge, the Secretary of the Academy, has been good enough to write your Committee as follows:

"War has neither prevented the sending out of new Fellows to Rome, nor has it interfered with the satisfactory progress of Academy work. The past year has been an interesting and a fruitful one. Careful and extensive practical experiments have been conducted in the art of fresco painting, and the Director of the School of Fine Arts writes enthusiastically about their experiments and discoveries in this direction. It has been suggested that one of the painters, who has developed a keen interest in the study of mosaics, should undertake practical work in this little-understood art. One of the architects has been engaged in his investigation of the Palace of the Cæsars, on the Palatine, and a lot of discoveries have been made with the kind assistance of the most distinguished Italian experts.

"We are promised an unusually interesting and fine showing for the Architectural League Exhibition.

"With the splendid assistance of the American Society of Landscape Architects, the landscape art has at last been established as a part of the Academy work, and, after a most interesting and well managed competition the Fellowship in Landscape Architecture was awarded to Mr. Edward G. Lawson, B. S., and Master of Landscape Design, Cornell University. Mr. Lawson arrived in Rome with the other men and is now at work there.

"The winner of the Fellowship in Architecture this year is Philip T. Shultze, B. S., Georgia School of Technology, and B. A., Columbia University."

Mr. Shultze's drawings are in the exhibition, together with the drawings of Messrs. Ward, Hough and Carpenter, submitted for the Collaborative Problem which is the competition for the Institute Prize.

The Society of Beaux-Art Architects

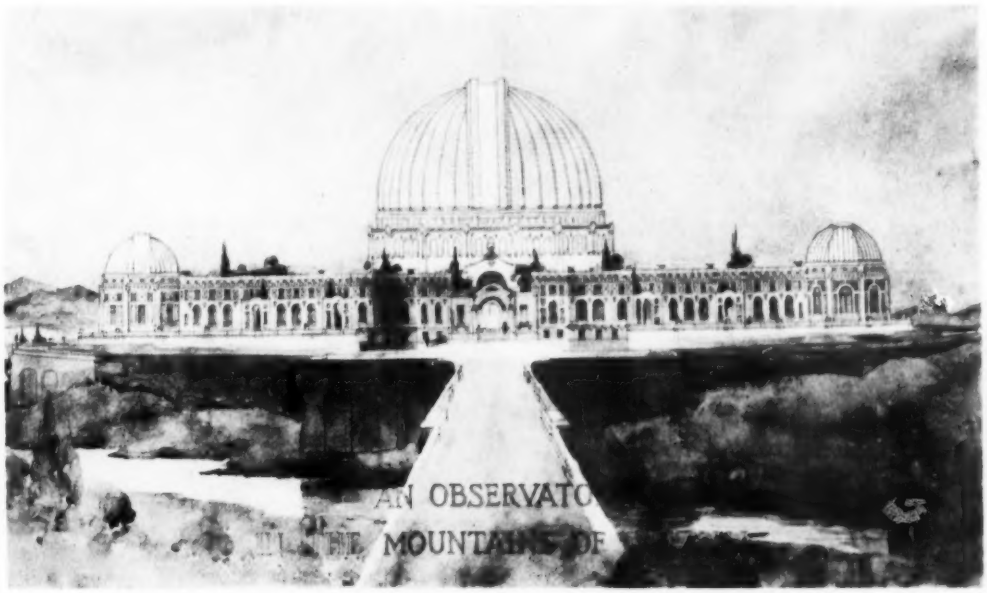
The Society continues its admirable work adding to its usefulness year by year. Under the clear-headed guidance of a few devoted supporters, it is working ever toward a more general appreciation of art in this country by offering to all comers opportunities of instruction such as are to be had in no other way.

New Business.

By invitation, the Chairman attended the annual meeting of the College Art Association held in the Albright Art Gallery at Buffalo, last April. This proved to be a gathering of some forty teachers of art from all over the country. Among the more important reports of committees was that on the investigation of the condition of art instruction in American universities and colleges, the upshot of which was that the subject was so important and the labor incident to a proper investigation so great that as yet no results were forthcoming. The committee had compiled a series of questions for submission to the colleges and universities which, if answered completely and conscientiously, would form the basis of a useful tabulation. They, however, hesitated to circulate them, foreseeing that, were they answered incorrectly, the conclusions reached from this tabulation would be misleading, and recognizing that to answer the questionnaire completely would entail an amount of clerical labor on the part of the institutions addressed which these might well hesitate to undertake at the request of an unofficial body. When, subsequently, the resolution of the Federation of Arts asking for a general investigation became known to the College Art Association, their Executive Committee at once wrote the Foundation endorsing the resolution, with special emphasis on the colleges and universities.

All this is in line with matters that we have touched upon under the heading of the education of the public in recent reports. If the Carnegie Foundation will undertake a study of the whole subject of art-teaching in the country,

ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
THE MAIN LOBBY OF A LARGE COURT HOUSE
Carnegie Institute of Technology. O. J. Southwell



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
AN OBSERVATORY IN THE MOUNTAINS OF ARIZONA
University of Michigan. B. Robinson.

their findings will be of the greatest value, and we have therefore brought the Federation's resolution to the attention of the Executive Committee of the Board, who have written to the Carnegie Foundation, endorsing it and soliciting an opportunity to put before it the whole state of the case more fully. For the moment, there is nothing further to report in this connection. A great work in a cause of national import should be undertaken. The question is, to find the proper agency equipped with adequate means.

Our belief is that there is today much technical or academic instruction in art of a high standard of excellence, and that there is also an increasing amount of elementary instruction of a high order in the public schools, especially in the lower grades. On the other hand, there is an unwillingness on the part of those directing the more advanced courses in both academic and professional schools to admit any artistic or cultural subjects to their already overcrowded curricula, with the result that among the rising generation there is a lamentable state of indifference to, or ignorance of, everything pertaining to the arts and their appreciation. In the Federation's survey (Appendix R), there is the following quotation from an address by Dr. Edward Robinson, Curator of the Metropolitan Museum:

"There is no field of intellectual activity more broadening, none more profitable or more satisfactory in its results, than an intelligent knowledge and appreciation of fine arts." "And," he added, "there is nothing that we need in the country, at the present time, more than an intelligent body of men and women who are willing to occupy themselves with public questions in connection with the fine arts, such as civic architecture, the decoration of public buildings and parks, and many other matters which call for an enlightened public sentiment." Training in this direction, he maintained, fitted the graduates of great universities "to take their place in the civic life of the community to which they belonged."

In contrast to this much-to-be-desired condition, our observation is that, at the bare mention of the word art, there is a general tendency on the part of most men to shy off. The attitude is that art is something beyond the reach or understanding of the many; that it enters only into the life of the "high brow." We grant that many charlatans, posing as artists in one line or another, have gotten away with it, and probably that there is more cant, pose, and insincerity about, passing unperceived under the name of art, than perhaps in any other line of effort. But this is possible only because our people do not know anything about art; they have no appreciation of it, because no adequate instruction is made part of their other early training. The result is that, through no fault of their own, our college men of today, holding or about to hold positions of trust and influence all over the country, are indirectly and quite unconsciously responsible for the success of charlatans masquerading as artists of various sorts.

It is this lack of appreciation of what the fine arts are that must be done away with. What we of the A. I. A. want to see is a discerning public opinion. We want the man in the street to be able to pass with intelligence on the beauty or success of a municipal structure or development. We want criticism of the art effort of the future from an informed and cultivated point of view.

Touching our own art we should like to see those in authority in the Government, the Boards of Directors, and the Presidents of Institutions of the future, generally equipped with at least the rudiments of an appreciation of what architecture is. Probably there is not a member of the Institute who has not been hampered in his work, at one time or another, by the most astonishing misconceptions of the guiding principles of design from men of high standing, and of a mental caliber quite out of scale with their architectural knowledge. Is it believable that men on the bench, or high in the councils of the Nation, should have the ideas of architecture which have recently held up the New York Court House, or which today guide the policy of the Government in its constructions in Washington and elsewhere?

As for the attitude of the man in the street and his interest in architecture, we believe that this is fairly well reflected by the press which, in publishing what it euphoniously calls an "etching" of a building, never, save by chance, mentions the name of the architect. This probably shows that the editors are without appreciation of the building as the creation of an artist and, since the press prints what the public likes, that the public does not care to know who the architect is. Does the man in the street see in the news item only the business done, and ignore the more important side of its effect on the appearance of his city?

Few people travel so much as do we Americans; the very large majority of us go abroad to learn. It seems impossible that all these hundreds of thousands have not drawn their own conclusions; do not see the bearing of what they saw abroad on their daily surroundings here at home. In going to see these wonders, do we realize that we are passing judgment on past generations based on their artistic achievement, or have we gone to unintelligently marvel? Do we realize that when we like this or that painting, when we admire such and such a city, that in so doing we are passing judgment on the art that brought it into being and above all on the people, and the nation or municipality that nourished that art?

And what of the traveler of the future who visits our shores with like intent? Will he not draw his conclusions on this generation and its civilization from the monuments we are creating? What we do will be better done only when the eyes of people generally are open to beauty, when public opinion demands only the most beautiful.

C. C. Zantzinger, *Chairman* — Lloyd Warren
William Stanley Barker — S. S. Labouisse
A. E. Skeel — C. H. Hammond

The report is completed with an extensive summary of the work now being carried on at the departments of Architecture in the various universities, together with a series of interesting statistics. It will appear in full in the Proceedings of the Forty-ninth Annual Convention of the Institute. It is an admirable document in every way and should be read and studied and digested by every architect in the United States.

Report of the Board of Directors

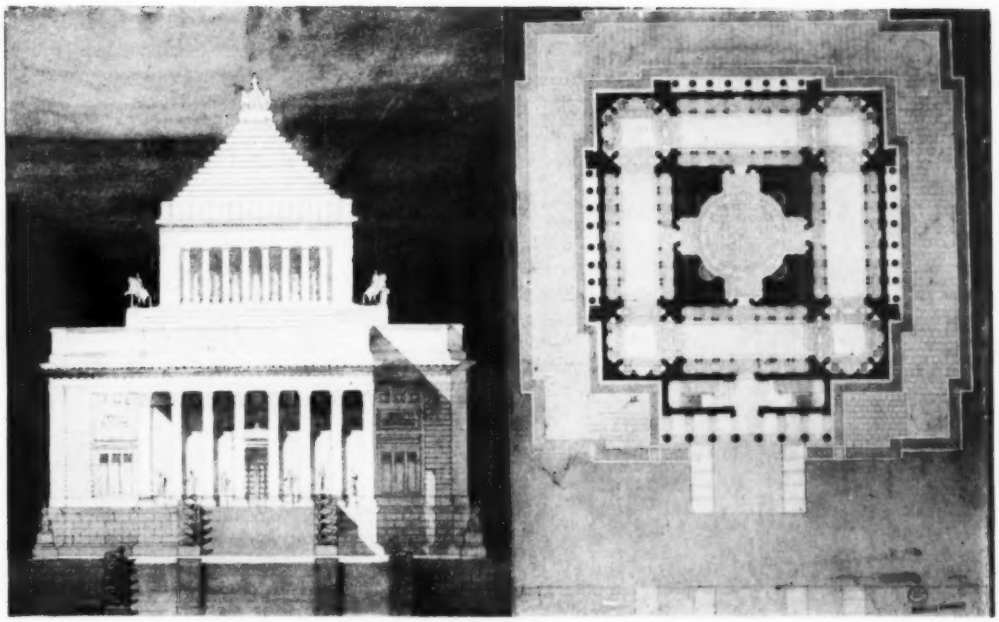
The School Medals authorized at the last Convention have been given at nine schools of architecture and an exhibition of the work of the medal men has been collected in the room above the Convention Hall. Without exception these schools have shown much appreciation of the interest which the Institute is manifesting in their work.

The Committee is making progress in the direction of investigating the teaching of art and the appreciation of art in schools and colleges but has reached no definite conclusions as yet. The Committee emphasizes the importance of this subject and it desires to coöperate with other societies having kindred interests.

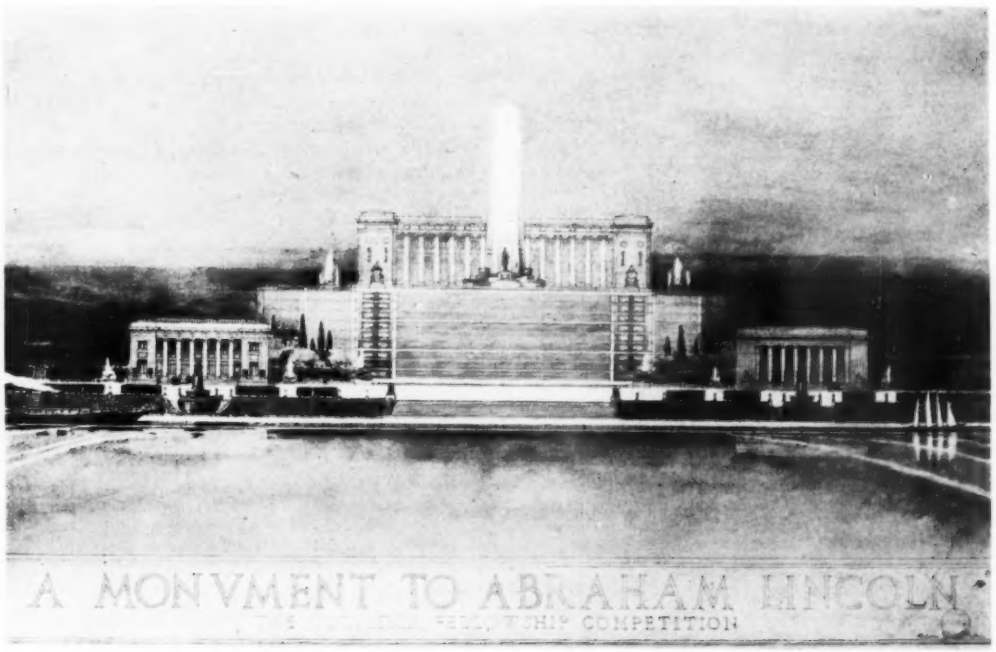
Education of public taste is a matter of great moment to this country. It can only be brought about gradually and by instilling into the minds of students in our schools and colleges some appreciation of the meaning of the arts in their relation to the daily environment of our people.

Honorary Membership

By the unanimous vote of the Convention, Mr. Howard Crosby Butler was elected to Honorary Membership in the Institute.



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
A PANTHEON
University of Illinois, Fourth-Year Work.—B. E. Dirks, A. I. A. Medal 1915



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
Columbia University, Columbia Fellowship Competition. E. J. Robin

Revisions of the Constitution and By-Laws

NOTE.—New matter in Italics. Old matter dropped, in brackets.

CONSTITUTION

ARTICLE II

OBJECTS

The objects of this Institute [are] *shall be:* To organize and unite in fellowship the architects of the United States of America, [and] to combine their efforts so as to promote the [artistic], *esthetic*, scientific, and practical efficiency of the profession, *and to make the profession of ever increasing service to society.*

ARTICLE VI

(New)

The Institute shall from time to time adopt a Code or Codes which shall be standards of professional practice and it may from time to time recommend a Schedule of Professional Charges complying with good practice and custom, but such a Schedule shall not be made mandatory.

ARTICLE X

DEFINITION

The term "State" throughout this Constitution and the By-Laws, shall also apply to the District of Columbia and Territories [,] *and possessions of the United States.*

ARTICLE XI

(Old Article X)

This Constitution may be added to, altered or amended, on the written proposition of ten or more [Fellows] *members*, by a [three-fourths] *two-thirds* vote of the delegates voting at [an Annual] *any* Convention; provided [three] *two* months' previous notice of the proposed change shall have been sent by the Secretary to each member of the Institute and to the Secretaries of the several Chapters, [.] *and the Secretary of the Institute shall send such notice of any proposed amendment as hereinbefore stated, provided he receives a copy of the proposed amendment, duly endorsed, at least seventy days before the Convention at which the amendment is to be voted upon.*

BY-LAWS

ARTICLE I

MEMBERS

GENERAL CONDITIONS OF MEMBERSHIP

SECTION 1.

Any resident of the United States, who is a practising architect, or an architect engaged in professional education, or an architectural draughtsman over thirty years of age, is eligible to membership if able to submit the required proofs of his *or her* professional capacity and honorable personal and professional standing.

ARTICLE I

MODE OF ELECTION FOR MEMBERS

SECTION 3.

When an application for Membership, duly made out, shall have been received by the Secretary of the Institute, he shall announce the fact to [every] *all members of the* Institute [Member in the Chapter of the applicant, or in the State, if there is no Chapter jurisdiction] and shall request from them, *within thirty days* upon [ballots] *blanks* furnished, *a privileged communication* [a yea or nay vote] upon the desirability of the candidate. *Every such communication must be signed and objections must be accompanied by the reasons therefore. The Board of Directors shall canvass these letters and decide as to the desirability of the proposed member. If this judgment is adverse to the applicant, the applicant shall be notified of the fact and his application shall be no further considered. The qualifications of each applicant who has not been thus rejected shall then be considered by the Board of Directors or through a Board of Examiners. Within a reasonable time of the establishment of the required qualifications,* [If it prove, when the ballots are returned to the Secretary, that one or more votes in every ten cast are adverse to the applicant, the applicant shall be notified of the fact and his application shall be no further considered. The name of each applicant who has not been thus rejected shall be sent by the Secretary to the Board of Examiners, which shall examine into his professional capacity, and report thereon to the Board of Directors. As soon as practicable, the names favorably reported shall be sent to every Member of the Institute as applicants for Membership, and the Board of Directors shall invite privileged communications from Institute Members as to the eligibility of the candidate. Not less than two months after publication by the Institute of the names of the applicants] the Board of Directors shall ballot upon these names for election, and two negative ballots shall reject. Otherwise the candidate shall be declared elected.

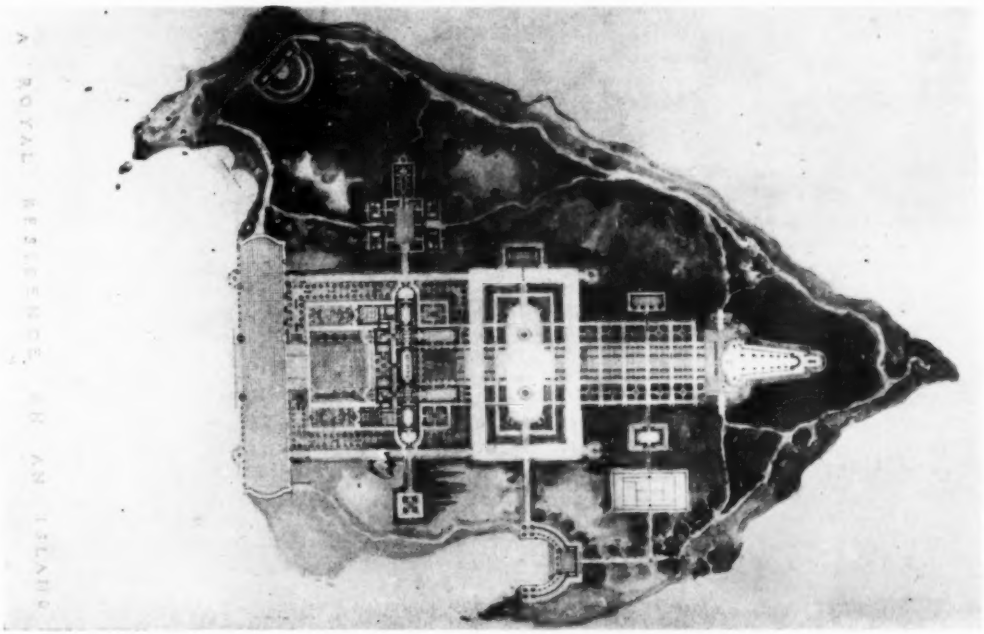
A rejected candidate cannot again apply within a year of the date of his rejection.

ARTICLE V

REMISSION OF DUES

SECTION 3.

The Board of Directors may, in exceptional instances, and for what they deem adequate cause, remit the *initation fee or* dues of a member in whole or in part. The gross amount of all dues so remitted



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
A ROYAL RESIDENCE ON AN ISLAND
University of California. Thesis. Albert J. Loubet

shall be reported by the Treasurer at the succeeding Annual Convention.

ARTICLE VI

CHAPTER BY-LAWS

(Replaces old Section 1.)

SECTION 1.

Within sixty days of the adoption of these By-Laws (December 3, 1915), the unassigned territory of the United States and possessions not previously under the jurisdiction of any Chapter shall be divided among Chapters adjacent to this territory, by the Board of Directors, and the Chapter at Large shall go out of existence, its members automatically becoming members of the Chapter within whose territory they have their business headquarters. The Board may also, if found necessary, re-divide the present territory of the Chapters.

SECTION 7.

(Last sentence of old omitted and replaced as follows:) *Institute members only shall vote for delegates.*

ARTICLE VII

SECTION 1. DETERMINATION OF DELEGATES.

(Last paragraph only changed.)

Should any Chapter, the headquarters of which is more than [1,400] *800* miles from the meeting-place of the Convention, be represented thereat by [not] less than [one-third of] its full quota of delegates, then each of its delegates so present shall at any division or election be entitled to cast, in addition to his own vote, the vote of any delegate or delegates of his own Chapter whose proxy or proxies he may hold [.], *but not to exceed two of such proxies.*

ARTICLE IX (New)

NOMINATIONS

SECTION 1.

Any fifteen members belonging to not less than two Chapters may nominate by petition candidates for any office about to become vacant, provided said nominations are filed with the Secretary of the Institute not less than thirty days prior to the Convention at which the election is to take place. The Secretary shall remind each member of his privilege of nomination by petition at least three months before each Annual Convention.

SECTION 2.

The Board of Directors shall either directly, or through a committee appointed for this purpose, nominate candidates for any office about to become vacant for which no nominations have been filed by petition within thirty days of any Annual Convention.

SECTION 3.

At least two weeks before the date set for any Convention the Secretary shall send to each member the names of any nominee for office made by petition. At the opening session of each Convention the Board of Directors shall report its nominations, if any, made under the provisions of section 2 of this article.

At the same session an opportunity shall be given for nominations for any office to be made from the floor. A nomination from the floor shall have at least two seconders.

ARTICLE X

AUDITING

SECTION 6.

(Replaces Article IX, Section 6, which provided for the election and duties of Auditors)

The books of the Treasurer and of the Executive Secretary and of the Journal of the Institute shall be audited by chartered certified accountants at least once a year, and at such other times as the Board of Directors or the President may direct, but the audit of the books of the Journal shall not be published. The expense of such auditing shall be paid for by the Institute in an amount not to exceed the sum set aside in the budget for that purpose.

ARTICLE XI

(Replaces Article X)

SECTION 1. BOARD OF DIRECTORS.

There shall be [nine] *fourteen* Directors, [in addition to] *including* the officers of the Institute, who are Directors ex-officio.

At each Annual Convention, three Directors shall be elected to serve for three years; [of these at least two must be Fellows and one may be a Member not a Fellow], *and the Convention shall elect additional Directors to fill any vacancies that may exist or are about to occur at the time of said Convention and for the unexpired term of such vacancies.*

Paragraph 3 is unchanged.

SECTION 2. DUTIES OF THE BOARD.

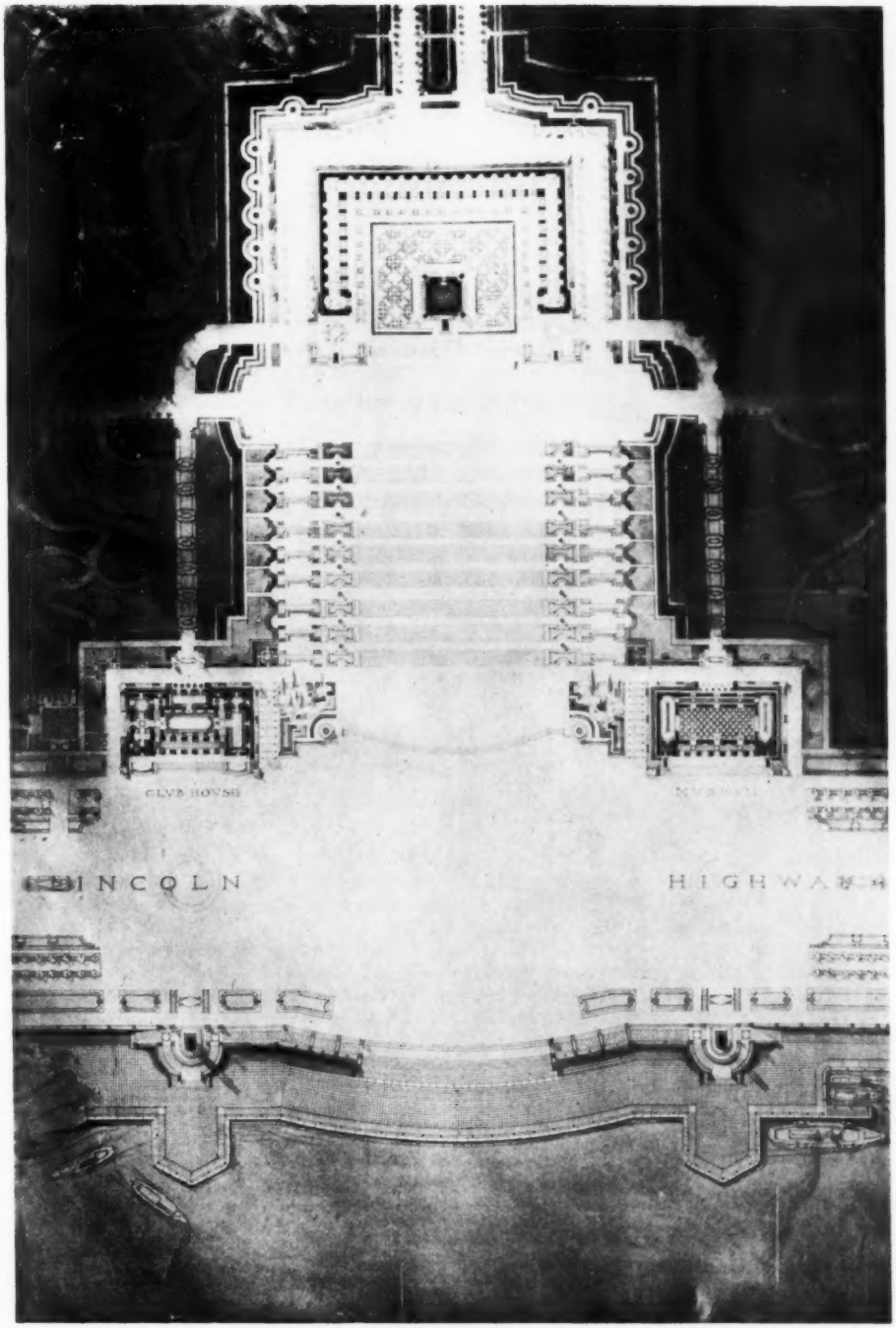
The duties of the Board of Directors shall be as follows: In the interim between Conventions of the Institute, the Directors shall *decide all questions as to the interpretations of the Constitution and By-Laws. They shall in this interim* be the custodians and conservators of all the properties and interests of the Institute, and they shall have full power and authority, and it shall be their duty to do all things [within the limitations fixed by the Constitution and By-Laws] which, in their opinion, shall be conducive to the welfare of the Institute.

Paragraph 2 is unchanged.

The Board of Directors shall [establish the qualifications for] *make rules for the conducting of examinations for* admission to Membership, and shall appoint a Board of Examiners to conduct [the] *such* examinations *as may be required.*

Paragraph 4 is unchanged.

In the absence of any provision therefor made by the Institute in Convention assembled, the property of the Institute shall be vested in the Board of Directors.



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
A MONUMENT TO ABRAHAM LINCOLN
Columbia University. Columbia Fellowship Competition. E. J. Robin

SECTION 3. EXECUTIVE COMMITTEE.

The [above-mentioned] Executive Committee [of the Board] shall consist of five Directors, of whom the President and Secretary of the Institute shall be two. The President and Secretary of the Institute shall be respectively Chairman and Secretary of the said Committee. Three shall constitute a quorum of the Executive Committee.

ARTICLE XII

SECTION 3. DUTIES OF COMMITTEES.

(Addition after Paragraph 4.)

The Finance Committee shall prepare an annual budget for submission to the Board of Directors. Upon its approval of the same the appropriations thus authorized shall not be exceeded, nor shall any amount be transferred from one appropriation to another, except on the report of the Treasurer approved by vote of the Executive Committee.

The Committee on Institute Publications shall consist of six members appointed in January, 1916, to serve respectively for periods of one, two, and three years, thus creating but two vacancies annually in the membership of the Committee. The Board shall fill annually the vacancies, by appointment or reappointment, and may also fill by appointment any other vacancy on this Committee occurring at any time. The Committee on Institute Publications shall be empowered to elect its own Chairman, and it shall have authority to appoint such sub-committees as it may deem to be for the best interests of the work with which it is charged.

ARTICLE XV

(New)

The office of the Institute in the state of New York shall be the office of the New York Chapter of the American Institute of Architects in the City of New York. The Institute shall also have an office at the Octagon in the City of Washington in the District of Columbia, and also at such other places as any annual convention may establish.

ARTICLE XVI

(Old Article XIV)

AMENDMENTS OF BY-LAWS

These By-Laws may be amended at any [meeting] *Convention* of the Institute by a two-thirds vote of the Delegates present and voting, provided notice of any proposed amendment shall have been sent to each member at least thirty days before the amendment is to be voted upon.

The Secretary of the Institute shall send out copies of any proposed amendment to all members at least thirty days before such amendment is to be voted upon, provided that he receives a copy of the proposed amendment, endorsed by a Chapter at one of its meetings, or signed individually by at least ten members, at least forty days before the amendment is to be voted upon.

Membership

Due to the dropping of the figure 1, the membership of the Institute was made to appear as 222, in the December Journal. It is very obviously 1,222.

Book Reviews

Walks About Washington.

By Francis E. Leupp and Lester G. Hornby. Little, Brown & Co., Boston. 1915. $3.

It would seem that every American would welcome an opportunity to walk about Washington with Mr. Leupp. It is, after all, the center around which has been woven our history of the last century and more, even though other cities may claim their due measure of prominence in the earlier days. Undoubtedly it lacks certain flavors and the character of capitals in general, for, unlike every one of prominence, with the possible exception of Petrograd, as Mr. Leupp points out, it was really a capital created by edict and not by military necessity, geographical fitness, or commercial supremacy, and quite lacks the imprint of the ceaseless train of events which have stamped London, Paris, and Rome with the romance of centuries of evolution.

"By 1860 Washington had reached the middle of the Slough of Despond," says the author. Not a street was paved, only Pennsylvania Avenue was lighted after nightfall, pigs roamed the less pretentious highways, not a sewer existed anywhere, wells and springs furnished all water, and the open squares were given over to weeds. Nine years later came the Shepherd transformation—daring, autocratic, incongruous, but it gave Washington a start out of the morass.

The reviewer might pick out scores of interesting events, bits of gossip, political stories, and social happenings, and find a prominent American figure as the center of each; but the reader will enjoy them far more with Mr. Leupp as the genial narrator, and with Mr. Hornby's illustrations to "give permanence" to his impressions. The book contains an excellent picture of the Octagon House, and ought to be especially welcome to architects, for every architect comes to Washington sooner or later, and there are still a few who walk!

C. H. W.

BOOK REVIEWS

Perspective.

An elementary text-book by Ben J. Lubschez, F. A. I. A. (Second edition.) New York, D. Van Nostrand Co., 1915. $1.50.

The mere fact that a book dealing with a single phase of architectural drawing had passed in two years' time to a second edition would seem to be commendation enough to gratify its author, however eager for praise he might be but, in fact, Mr. Lubschez's "Perspective" is so straightforward and concise a little treatise that it has evidently robbed this subject (which, after all, is so simple) of many of its traditional terrors for beginners. The inveterate perspective-makers on the other hand, have found between its covers new ways of looking at old things and a neat memorandum of easily forgotten constructions.

One is struck even on dipping into the book by the author's directness of attack; the subject is defined and kept within its proper limits, its status as a special department of the greater subject, descriptive geometry, is immediately set down and the puzzling identity with photography is made clear by forceful illustrations. The author has, in short, been remarkably successful in recollecting and answering the perplexed queries of the tyro who often flounders hopelessly in a sea of *too* general information.

The second edition of "Perspective," has been augmented by three chapters on "Oblique and Inclined Planes," "The Perspective of Shadows by Sunlight," and "The Perspective of Shadows by Artificial Light," as well as a table of "Conjugate Vanishing Points with Corresponding Measuring Points for Different Angles of View." These additions, while not so vital to the subject as the material contained in the original text, are quite as well written, and will tend to stimulate the draughtsman to a further realization of what might be called "that perspective point of view" so very necessary to all architectural designers. Finally, the mechanical arrangement, permitting the plates to be fully visible while the text is being read, while not original, is well chosen.

Mr. Lubschez is to be congratulated on having produced a book which has been accorded the success it so well deserves.—WARREN CHARLES PERRY.

Projective Ornament.

By Claude Bragdon. The Manas Press, Rochester, N. Y. 1915. $1.50.

Mr. Bragdon mentions three possible sources of supply for ornament: The single-handed creation of some original genius; the conventionalization of natural objects; geometrical development. We cannot agree with Mr. Bragdon as to the first source. However original the single-handed creations of a genius might be they would still resolve themselves into elements from one or both of the other sources. His creations would have to be conventionalizations of natural objects,—we must include as natural objects mythical animals and plants,—or be geometrical patterns or combinations of both. As to the second source, the author justly says that we are too nearly completely divorced from nature to make much use of natural forms, and he turns with hope to the third source, geometry, the basis of primitive ornament, the basis of Gothic tracery, "the deepest, purest well."

Mystic that he is, it is quite natural that, in geometry, Mr. Bragdon should turn to the philosophy of the fourth dimension. The plane representation of the relations of the elements of hypothetical forms in hyperspace, furnishes the raw material for projective ornament. Magic lines,—lines connecting the consecutive numbers of so-called magic squares,—are also used as skeletons for ornament.

The theory of sex in ornament, the "In and Yo" theory, as Mr. Bragdon has elucidated it in his "Beautiful Necessity" and various magazine articles, is very broadly treated in the chapter, "A Philosophy of Ornament."

Mr. Bragdon, throughout the book, asserts that there is no personality in the theory of projective ornament, that it is simply a little excursion into an unlimited field for many minds to work in and develop, yet he says: "Geometry is an inexhaustible well from which to fill our bucket; but before the draught is fit for use it should be examined, analyzed, and filtered through the consciousness of the artist." This is true, and the result must show personality just as the patterns in the book show Mr. Bragdon's personality, his cleverness in composition, his keen appreciation of black and white. Therefore we cannot share his hope that the book will serve much more than as a pattern-book, that it will promote "original creation rather than sedulous imitation." Not many an architectural designer is serious enough to survive "The resultant figure.....is a two-dimensional representation of a three-dimensional representation of a four-dimensional form!"

To the serious student the book must appeal delightfully, not only for its cleverness and real interest, but as a charming excursion into the realm of hyperspace, "the playground of mathematics."

BEN J. LUBSCHEZ.

Lithography and Lithographers.

By Joseph Pennell and E. Robins Pennell. The Macmillan Company, New York, 1915. $6.

In the preface of the original edition of this work, which appeared in 1898, the authors gaily and frankly took the reader into their confidence, admitting that the book was written because the subject amused them. There were a number of people to

whom the reading of the book afforded precisely that sort of pleasure, which may or may not account for the fact, as related in the preface to the second edition, that while the latter is based upon the 1898 edition, much of it has been rewritten, "leaving out unnecessary facts, correcting mistakes, and filling up omissions, making it not only more readable but more reliable."

While one is quite inclined to agree that the new book is more readable than the old, and to welcome the added material relating to the stone, chalks, inks, instruments, papers, transfers, presses, printing, methods, use of color, all of which is of great interest to the student of or beginner in lithography, one regrets profoundly that certain defects in the illustrations of the original edition are only too glaringly emphasized in the new one. The earlier book contained over two hundred and fifty illustrations. The later one has less than eighty. One may not lament the weeding out of a good number of the earlier plates, but one deplores, for instance, the inclusion of such of them as Raffet's "Le Reveil." It went badly enough on the larger page of the old book—it does not go at all on the smaller page of the new one. Only a desire to effect economy at the cost of a sacrifice in appearance can serve as the excuse for this, which is equally true of the illustration of Haghe's "Simoon in the Desert." The present plate is indescribably bad, and so it was in the old book. It is an illustration which never should have been attempted, unless one was prepared to pay the cost of good color plates. Possibly both of these would have worked out better in a smaller size,—surely this would have been the case with "Le Reveil."

There are some compensations. Isabey's "St. Jean à Thiers," an exquisite lithograph which lends itself admirably to reproduction, is replaced by his "Environs de Dieppe," equally beautiful in its way, the reproduction being in photo-lithography by Vincent Brooks, the printer for the Senefelder Club of London, and a master of all the processes known to lithography.

There have also been added a goodly number of illustrations of the work of the modern men who are identified with the "revival of artistic lithography now in progress," as the preface says. But, unless we are much mistaken, this revival is far too highly commercialized to permit any comparison with the work of the men who have already made lithography a place among the graphic arts. We must wait awhile before pronouncing the success of the revival, —there is no reason why it ought not to be a success, if sincere, and there is every reason why lithography should be restored to its rightful place; but just as the world was flooded with lithographic mediocrity, after the heyday of the art was passed in the forties, so is it again being asked to admire and purchase another flood of mediocre lithographs, of which a great quantity are so enormous in size that one could never know what to do with them. There are a goodly number of the admirers of this particular branch of the graphic arts who look dubiously upon its present exploitation.

It is curious how the falsity of one generality so often inspires the production of another. "M. Beraldi says that if Bonington had not made his 'Gros Horloge,' Isabey would be a lithographer without rival;"—we quote this from the text. Beraldi made the statement in his little preface to the work of Isabey which appears in his "Graveurs du XIXéme Siecle;" but one imagines that he made it thoughtlessly, since its untruth is so obvious. Yet we find the authors of the present book asserting that "Bonington never equaled Isabey's 'Saint Jean à Thiers,' the 'Chateau de Chaudesaignes,' or the 'Chateau de Polignac.'" Why is it that so much stress has to be laid upon absolute superiority? It simply does not exist any more in lithography than in any other art. If Isabey satisfies in one way, Bonington satisfies in another. They were both great artists. This inability to differentiate between facts and opinions is frequently annoying.

As to the more reliable character of the present book, one notes with some amusement that Felicien Rops's portrait of "Un Monsieur et Une Dame," which was entitled "Portrait of Adéle Dulle," in the first edition, now bears the legend, "Portrait of Adèle Dutte." As a matter of fact the "Portrait of Adèle Dullé" is another thing altogether, being a likeness of the young Belgian actress herself. Monsieur Venelle of Brussels, whose father was a friend of Rops, told me that the portraits in "Un Monsieur et Une Dame," (R. 182; D. 1182; P. 830) were those of Aurélien Scholl and Marie Colombier. Others of his friends believed the same, and it is significant that Ramiro, in his *catalogue raisonée*, refers to the portrait of the man as follows: "*Nous avons lieu de croire que c'est le portrait d'un de nos plus spirituels chroniquers contemporains*," a description which precisely fits Aurélien Scholl. Of the woman he says; "*C'était alors une artiste de drame fort distinguée, que s'est révelée depuis comme un écrivain de talent.*" This also exactly applies to Marie Colombier, who was a French actress of talent and who was also a writer of some note. It is a rather curious fact that she came to this country with Bernhardt, on one of her first tours (perhaps the first—I do not know), and later wrote a narrative of her experience in which she so bitterly assailed Bernhardt as to afford herself cause for regret. The "Portrait of Adèle Dullé" (R. 177; D. 1071; P. 701) is easily available for comparison.

Was Rops influenced by Daumier, as the authors

state? Are there others who will find the slightest connection, as suggested between Daumier's "Rue Transonnain" and Rops's "L'Ordre Régne à Varsovie" and "La Peine de Mort?" Daumier's drawing of the victim of the celebrated murder in the Rue Transonnain is a marvel of draughtsmanship, but it leaves only the horrid impression of a murder. "L'Ordre Régne à Varsovie" portrays, with profound emotion, the death of Poland, and gives a sinister significance to the famous telegram which the Russian General despatched to the Czar after the fall of Warsaw. As for "La Peine de Mort," it is poignant with the tragedy of death,—with the mother kneeling on the scaffold, a symbol of the seemingly futile pain of birth; the guillotine rising like a black shadow in the background; the heads of the victims crying out in protest!

And in citing these things, why no mention of "Le Pendu," and of "L'Enterrement au Pays Wallon?" The latter a *"maitresse lithographie,"* as Beraldi justly describes it.

Again one doubts very seriously whether Rops was influenced by Daumier, although Rops would have been the first to acclaim the genius of that great artist. Rops was, above and beyond all other things, an individualist to the point of ferocity. He abhorred all influences save those which emanated from his own experiences. His whole life and work bear evidence of that fact. And in insight into human nature or in sheer mastery of the burin or the lithographic crayon, one finds it difficult to believe that even so great an artist as Daumier had anything to teach him. It would seem more reasonable, in seeking to support such a contention, to draw attention either to the political cartoons or the "Menus Propos" of both these incomparable artists.

As to the statement that Rops's work is about equally divided between lithographs and soft-ground etching, the fact is that Rops left a bare two hundred lithographs and about a thousand prints from plates etched in the several methods.

Yet "Lithography and Lithographers" is a book to know. The story of Senefelder is as authentic as it is romantic, and occupies a corner in the graphic arts which France has never forgotten. The history of lithography is indissolubly bound up with the art of France in the early part of the last century, for almost every French artist of that period turned his attention to the lithographic stone. Architects will find it well worth while to become better acquainted with the work of the master lithographers, and the present book, in spite of its faults and a too ardent desire to lay down the law of the good and the bad,—and to say "la lithographie c'est moi"—offers the best opportunity which has yet been provided. CHARLES HARRIS WHITAKER.

News Notes

A Program of Competition for Design of Architects' Certificate Under the New Law of the State of New York.

Purpose.—By authority of the Board of Regents, of the State of New York, the State Board for the Registration of Architects hereby institutes a competition for the purpose of securing a design of a certificate of a character and artistic quality worthy of the profession. It is proposed that designers shall have as much freedom as possible in working out their respective solutions of the problem. It is suggested, however, that inclusion in some form of the New York State seal will be appropriate. Designs will be received subject to the following conditions:—

Competitors.—All architects, draughtsmen or other designers, resident or doing work in New York State, are eligible to enter the competition.

Text.—The treatment of the lettering and placing of signatures and seal shall be shown by each competitor, using the following text:—

UNIVERSITY OF THE STATE OF NEW YORK
BOARD OF REGENTS

Be it Known That

_____

Has given satisfactory evidence that he has the qualifications required by law, and is hereby authorized to employ in the State of New York, the title of ARCHITECT.

State Board for the Registration of Architects.

_____President.

[SEAL]

_____Secretary.

In witness whereof the Regents grant this certificate No.... under deal of the University.

_____President.

Medium.—Certificates shall be designed for reproduction from engraved steel plate, printed on parchment.

Size.—Certificates are to be printed on sheets of parchment 8 by 10 inches. The design submitted shall measure 12 by 15 inches for the purpose of reduction to the final size named.

Rendering.—The design of each competitor shall be rendered in India ink on white paper.

Anonymous Designs.—Each design shall be submitted without any distinguishing mark which would identify the author. Each design shall be presented under seal with a plain sealed envelope inclosed, containing the name and address of the author.

Time and Place of Submission.—Each design shall be under seal and marked on the outside "Competition for Design of Architect's Certificate" and delivered on or before March 1st, 1916, to D. Everett Waid, 1 Madison Avenue, New York City.

Jury.—Wm. R. Mead, New York; George Cary, Buffalo; Frank H. Quinby, Brooklyn; Henry Bacon, New York; Charles Platt, New York; J. Foster Warner, Rochester; S. B. P. Trowbridge, New York.

In the event that any of the jurors are unable to act, the vacancy or vacancies will be filled by the State Board for the Registration of Architects.

Prizes.—Successful competitors will receive the following cash prizes: first, $200; second, $150; third, $100; fourth, $50.

State Board for the Registration of Architects:

D. Everett Waid, *President.*
Edw. B. Green
A. L. Brockway
Fred'k L. Ackerman
Wm. P. Bannister, *Secretary.*

A Department of Landscape Architecture at the Ohio State University

Announcement is made of a new department in landscape architecture at Ohio State University, in charge of Assistant Professor Philip H. Elwood, Jr. A paragraph from the prospectus is interesting, and we quote it as follows:

"The prospective student should not be misled into believing that anyone who is fond of the out-of-doors and who appreciates nature can necessarily become a proficient Landscape Architect. If such were the case, almost every one would qualify. It must be remembered that this is primarily an art closely related to architecture and painting, the difference being chiefly in the medium of expression. One who has the essential qualification of taste, but is not able or willing to study thoroughly into the engineering and mathematical problems so intimately associated with all large landscape operations, is usually doomed to fail. It is a peculiar art in this respect, very much like architecture, which concerns itself not only with form, color and composition, but with the strength of materials, stresses, and practical problems of construction. The student should consider well before deciding on a career in which the competition is constantly increasing, and for which he is not naturally adapted. The object of this announcement is not primarily to advertise a new department, but to give a clear appreciation of the field and the special requirements necessary for successful practice."

May much excellent advice prove to be a happy augury!

The Effort to Preserve the Old City Hall at Hartford, Connecticut

At the last meeting of the Connecticut Chapter a committee was appointed to act with the Hartford Municipal Art Society in an effort to preserve the Old City Hall building. On Dec. 16 last, the following resolution was forwarded by the Committee to Mrs. Arthur Perkins, Secretary of the Municipal Art Society:

Resolved, That the Connecticut Chapter of the American Institute of Architects is unanimously of the opinion that it would be a most serious and irreparable mistake both to the state and the city, to destroy the old City Hall building. First, because if it were destroyed, the Post Office would become more offensive; and if it were sold, a commercial building on the site would unduly congest the center of the city and forever prevent the restoration of this central triangle to its proper function in the city plan. Second, because of its intrinsic architectural merit; and third, because of its increasing historic importance as the Old State House.

At the recent Convention of the Institute, resolutions were passed in support of the effort of the Connecticut Chapter to save this building.

The Preservation of the Panama-Pacific Exposition Buildings

At its meeting on November 18 last, the San Francisco Chapter passed the following resolution:

Whereas, The members of the California Club are endeavoring to have placed in Lincoln Park, at the termination of the Lincoln Highway, a bronze statue by Mr. Frazer, the sculptor, known as "The End of the Trail," and

Whereas, The spirit and conception of the statue, known as "The End of the Trail," portray the idea of a vanishing race, and

Whereas, A monument to mark this most magnificent Highway should, at least, express the indomitable courage and hope of the future that pervades the city of San Francisco,

Therefore, be it Resolved, That the San Francisco Chapter of the A. I. A. deplores this movement and

hopes that a memorial more in keeping with the spirit of the West may be chosen to mark the western portal of the Lincoln Highway.

The San Francisco Chapter Protests at the Proposed Method of Marking the Western Portal of the Lincoln Highway.

At its meeting on November 18 last, the San Francisco Chapter discussed this question at great length and adopted the following resolution:

Whereas, The cost of saving any of the temporary buildings, now standing on the Exposition site, will be prohibitive, and, since making them permanent would practically mean the demolition of the structures and their re-erection in permanent material;

Be it Resolved, That it is the sense of this meeting that the importance of saving various portions as commemorating the Exposition be considered in the following order:

1. That we place above every endeavor the saving of the Marina and a connecting boulevard to Van Ness Avenue.
2. That the Architects' drawings and plans be saved.
3. That the original models of all sculpture be saved.
4. That the mural paintings be saved.
5. The dome of the Horticultural Building.
6. That the Shaft of Progress be erected in permanent materials.

Aside from these, it is our belief that it is wiser not to attempt to save any of the present work, except for such temporary use as might be a means to influence the creation of a permanent memorial.

Announcement was made by the Chair that the subject of making a restricted zone of the Exposition area and the development of the foot of Market Street would be the topics for discussion at the January meeting.

Current Index of Architectural Journals

MICHEL M. KONARSKI

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691. Materials, Processes.

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725.23. Office, Telegraph, Insurance.

Atterbury, Grosvenor, Architect.
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Trumbauer, Horace, Architect.
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Boatmen's Bank Building, St. Louis, Mo. Am. Architect, Oct. 6, 1915, pp. 225–8, plates.
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725.28. Exposition.

Bull, Henrik, Architect.
Norway Centennial Exposition of 1914–1915. West. Architect, Oct., 1915, plates.

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725.4. Manufactor and Power Houses.

Ferro-concrete Factory. Building News, London, Oct. 20, 1915, pp. 433–5.

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Hospital Construction. The Viewpoint of a Hospital Superintendent. Oliver H. Bartine. Am. Architect, Oct. 13, 1915, pp. 241–6.
Gerhardt, Paul, Architect.
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725.8. Recreation, Theaters, Halls and Acoustics.

Auditoriums, Acoustics of. F. R. Watson. Brickbuilder, Oct., 1915, pp. 257, 258.

725.9. Other Public Buildings (Garages, Public).

Post, Geo. B. & Co., Architects.
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726.5. Churches.

Allen, P. K., Architect.
All Saints' Church, Goodmayes. Builder, London, Oct. 1, 1915, plates.
Everard, Son and Pick, Architects.
Holy Apostles, Leicester, Proposed Church for. Builder, London, Oct. 15, 1915, plates.

726.6. Cathedrals.

Hare, Cecil G., Architect.
San Francisco Cathedral. Builder, London, Oct. 29, 1915, plates.

727.1. Schools.

Barnum, F. S. & W. R. McCornack, Architects.
Addison School, Cleveland, Ohio. Brickbuilder, Oct., 1915, plates 146, 147.
Blanchard, Huse T., Architect.
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727.3. Colleges, Universities.

Gilbert, Cass, Architect.
Art Building, Oberlin College, Oberlin, Ohio. Am. Architect, Oct. 6, 1915, plates.
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Dudley Memorial Gate, Harvard University. Brickbuilder, Oct., 1915, pp. 255, 256.
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Sperry, Joseph Evans, Architect.
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728.3. City Houses.

Scott, G. & A. Gilbert, Architects.
No. 129 Grosvenor Road, London, S. W. Arch. Review, London Oct., 1915, pp. 80, 81, plate.

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Middle West, Country House Architecture in the. Peter B. Wight. Arch. Record, Oct., 1915, pp. 384–421.
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Trowbridge & Ackerman, Architects.
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728.65. Country Clubs (American).

Keen, Charles B., Architect.
Pine Valley Golf Club, Clementon, N. J. Am. Architect, Oct. 20, 1915, plates.

728.8. Country and Suburban (Foreign).

Lutyens, E. L., Architect.
Country Houses. National Architect, Oct., 1915, plates XXXVII–XLI.
Prior, Edw. S., Architect.
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729.1. Interior.

European Influence in Modern Interior Decoration. Anton Hellmann. International Studio, Oct., 1915, pp. LXXXIII–LXXXVII.

729.3. Doors, Windows.

Ambones of South Italy, Double. J. Tavenor Perry. Arch. & Contract Reporter, London, Oct. 15, 1915, pp. 302–4; Oct. 22, 1915, pp. 325–7.
Doorway, Bartlet-Atkinson House, Newburyport, Mass. Brickbuilder, Oct., 1915, plate.
Doorway, Buoncampagni Palace, Bologna. Am. Architect, Oct. 20, 1915, plates.
Doorway, Engineering Building, National Division, G. E. Co., Cleveland, Ohio. Architecture, Oct., 1915, plate.
Grille, Wrought-iron, Pavia. Am. Architect, Oct. 6, 1915, plates.
Pedestals,—Prate Della Valle, Padua. Am. Architect, Oct. 27, 1915, plates.

729.4. Painted Decoration.

Brangwyn, Frank, A.R.A., Sir Aston Webb, R.A., Architect.
Christ's Hospital, Decoration of the Chapel, Harsham. Building News, London, Oct. 6, 1915; Oct. 13, 1915; Oct. 27, 1915, plates.
Puvis de Chavannes, Mural decorations of. A. Trystam Edwards, M.A. Arch. Review, London, Oct., 1915, pp. 65–7, plates.

729.5. Decorations in Relief (Metal Work, Light, Fixtures).

Door Knockers. Am. Architect, Oct. 6, 1915, pp. 229–31.
Rejeria of the Spanish Renaissance. IV. Architecture, Oct. 1915, pp. 241–3.

729.6. Veneering and Wall Covering.

Use of Native Woods for Interior Finish. Part II. C. Matlack Price. Brickbuilder, Oct., 1915, pp. 239–42.

729.8. Stained Glass.

Orr, Arthur A. Designs for Windows. Builder, London, Oct. 1, 1915, plates.

729.9. Furniture, Arts and Crafts.

Cofferer, Toe Art of the. Fred Roe, R.I. Connoisseur, Oct., 1915, pp. 67–76.
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Society of Beaux-Arts Architects

Official Notification of Awards—Judgment of December 28, 1915

Class "A," Second Projet

Jury of Award.—F. H. Bosworth, Jr., R. D. Kohn, E. V. Meeks, W. Lamb, J. V. Van Pelt, F. C. Hirons, L. Leonard.

Program.—"A Banking Room on the Ground Floor of a Modern Office Building." Also the usual office-building entrances, with elevators, and one typical floor plan.

Criticism.—While individual points in many of the drawings were excellent, few if any of the competitors submitted well-rounded and completely studied projets. Several of the projets had excellent elevations, but unfortunately either exceedingly complicated plans or entirely inadequately lighted typical floors. The jury regretted exceedingly being forced to place several drawings "H. C.," for failure to comply with the mandatory clauses of the program. They otherwise might have been premiated.

Number of drawings submitted.—70.

Awards.—Second Medal—E. A. Lehti, Atelier Hirons, New York City; K. C. Welch University of Pennsylvania.

Class "A," Second Esquisse-Esquisse

Jury of Award.—J. C. Levi, J. Wynkoop, L. Warren, D. M. Kirkpatrick, F. B. Hoffman, Jr., P. H. Schultz.

*This jury also served as Jury of Award for Measured Drawings, Class "B," Esquisse-Esquisse, and Class "A" and "B," Archæology Problem.

Program.—"A Park Bridge for a Stream Whose Banks Were at Different Levels."

Criticism.—The sketches presented, in most cases, took no account of the special condition of this program, which gave the occasion for exceedingly interesting solutions and the jury reluctantly awarded four Mentions as an encouragement to those students who showed some imagination, even though the ideas were not well presented.

Number of drawings submitted.—31.

Awards.—Mention, R. K. Harris, Boston Architectural Club; R. M. Kennedy, Cornell University; D. McLachlan, Atelier Hirons, New York City; E. R. Froese, St. Louis Architectural Club.

Class "B," Second Esquisse-Esquisse

Program.—"A Military Museum," including a few exhibition galleries and a special private lecture-hall.

Criticism.—The jury made no award in this competition as it considered the work presented entirely inadequate in view of the comparative simplicity of the program. Too much stress cannot be laid upon the necessity, in these simple planning problems, of neat, clean presentation of simple, straightforward solutions, of which all the planning problems given in the Class "B" work are capable.

Number of drawings submitted.—40.

Class "A" and "B," Second Archæology Problem

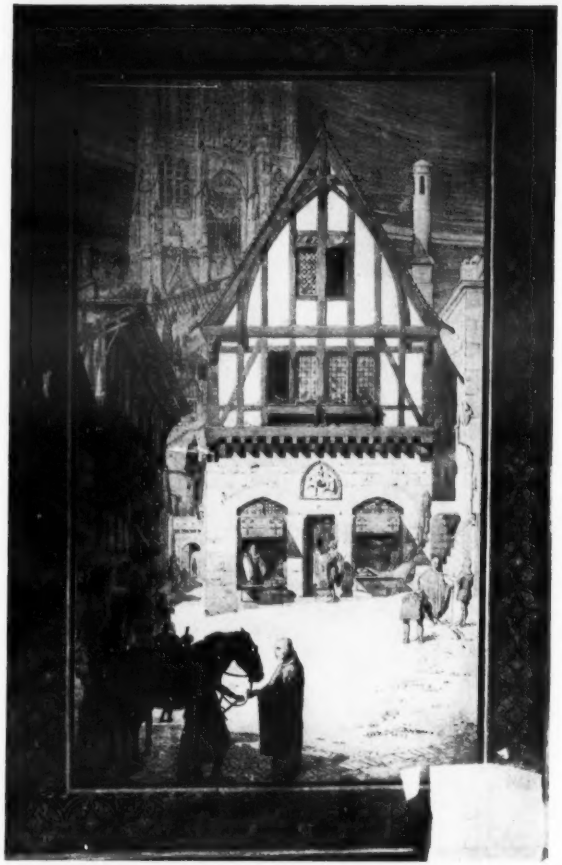
Problem.—"A French Draper's Shop Front of the 16th Century."

Criticism.—The jury made awards in this competition for those students who not only presented their ideas very charmingly, but who realized as well that the program called for a shop front and not simply a medieval building.

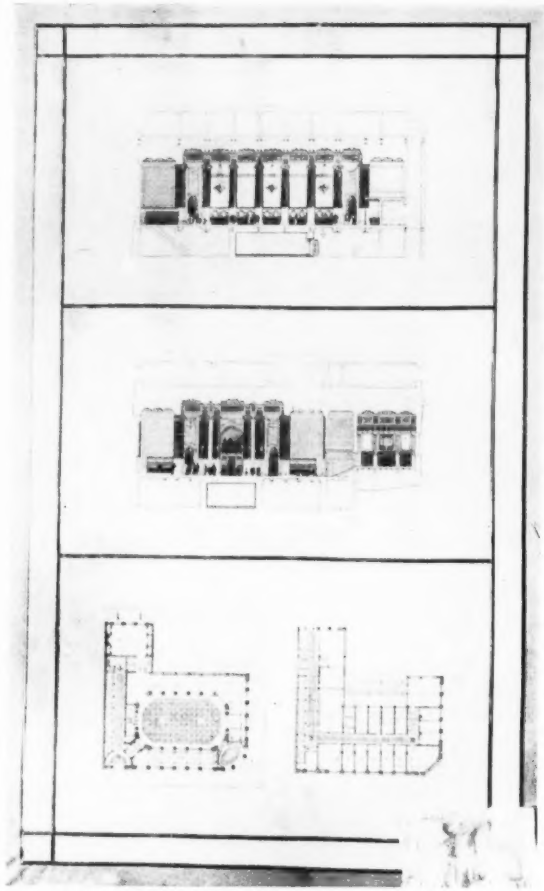
Number of drawings submitted.—18.

Awards.—Third Medal, H. J. O'Brien and O. J. Southwell, Carnegie Institute of Technology; E. Gilbert, T-Square Club, Philadelphia; K. C. Welch and W. Creighton, University of Pennsylvania.

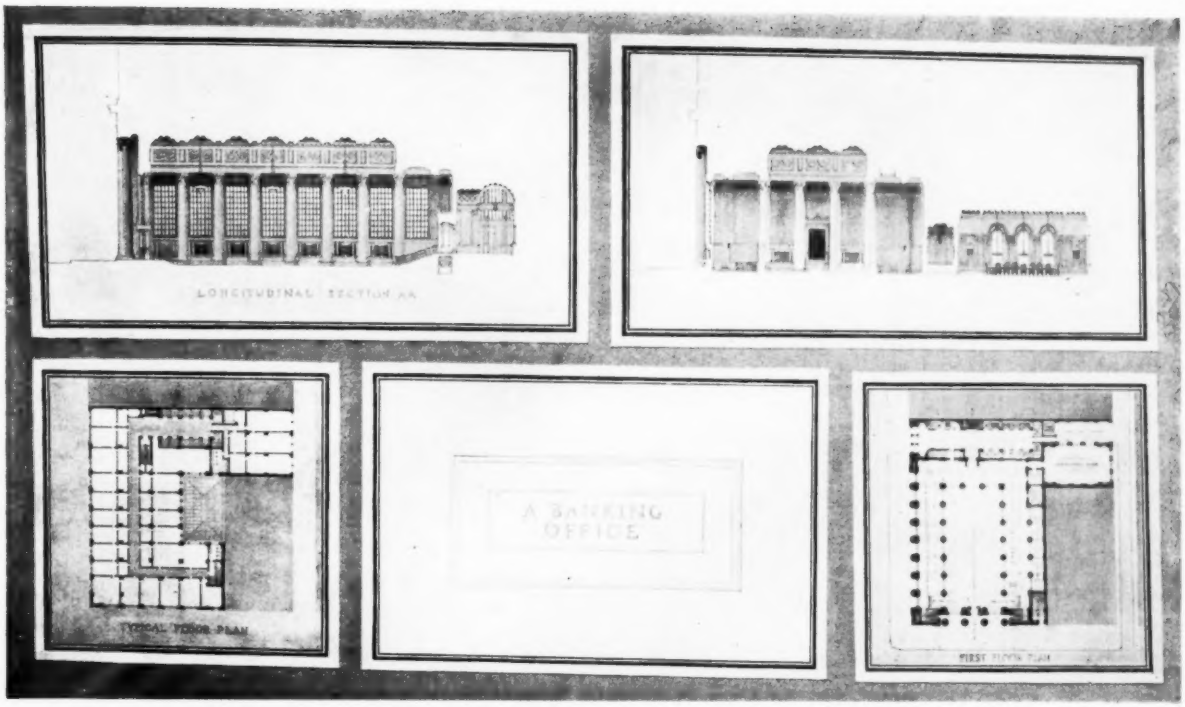
Four Measured Drawings were submitted in this competition, on which the following awards were made.—Mention M. E. Boyer, Jr., Carnegie Institute of Technology; J. Pendlebury, care of E. A. Josselyn, New York City.



CLASS "A" AND "B"—SECOND ARCHÆOLOGY PROBLEM
A FRENCH DRAPER'S SHOP FRONT OF THE XVIITH CENTURY
Third Medal.—K. C. Welch, University of Pennsylvania.

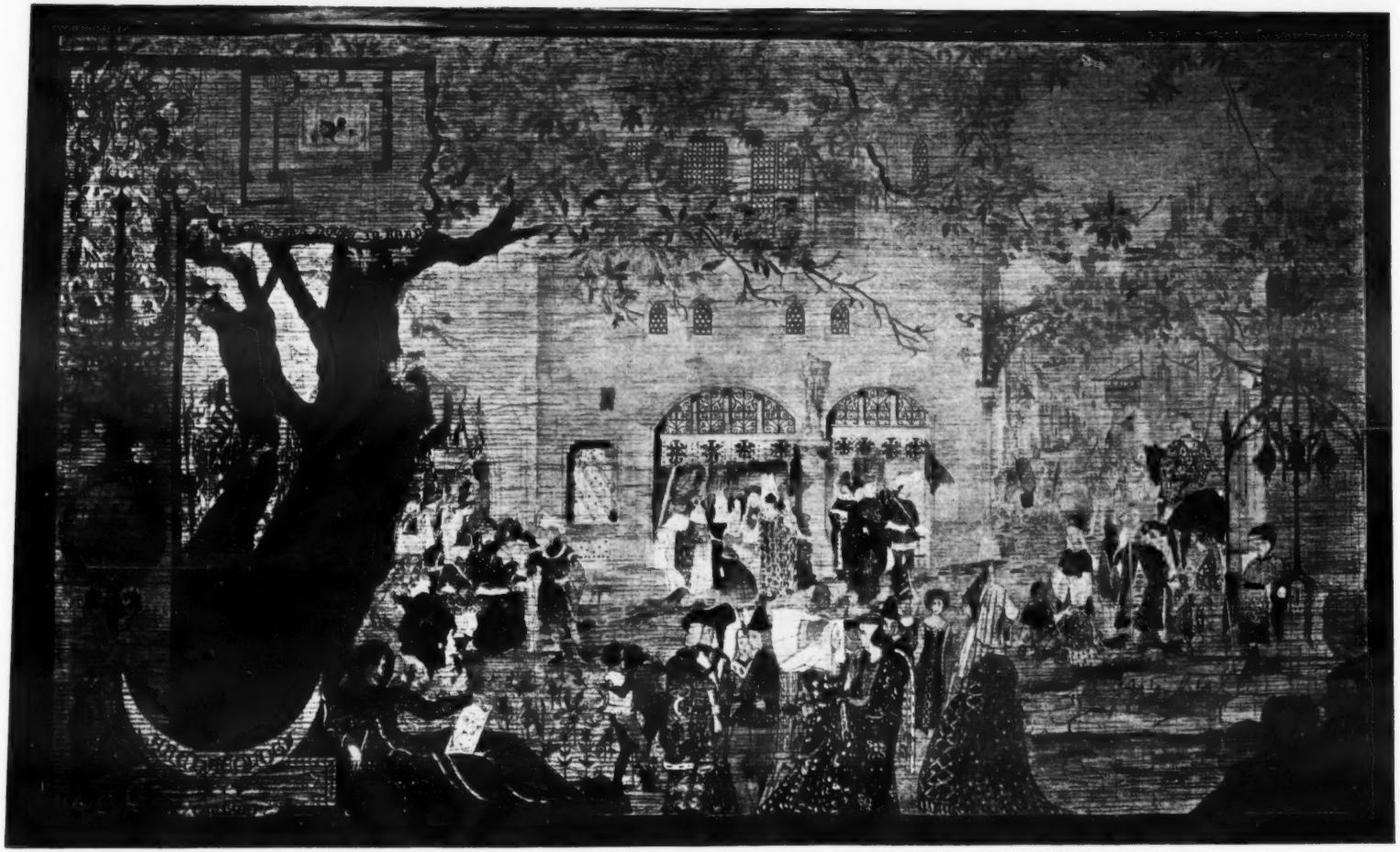


CLASS "A"—SECOND PROJET
A BANKING ROOM
Second Medal.—E. A. Lehti, Atelier Hirons, New York City



CLASS "A"—SECOND PROJET—Second Medal.—K. C. Welch, University of Pennsylvania

CLASS "A"—SECOND ESQUISSE-ESQUISSE.—A PARK BRIDGE
Mention.—R. K. Harris, Boston Architectural Club



CLASS "A" AND "B"—SECOND ARCHÆOLOGY PROBLEM.—A FRENCH DRAPER'S SHOP FRONT OF THE XVITH CENTURY
Third Medal.—O. J. Southwell, Carnegie Institute of Technology

After the etching by F. L. Griggs

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Journal of the American Institute of Architects, February, 1916.